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NEW YORK

Sale of Kurtz Pictures.

Most of the highest prices for last even-
ng's sale of pictures of the late Charles
. Kurtz of Buffalo were paid by Buf-
lo people, two of the best going to the
ine Arts Academy, in which Mr. Kurtz
as Director.

Thomas Couture's "Head of a Woman"
rought one of the highest prices, going
George W. Benson of Buffalo for $1,300.
his is a picture from the George I. Seney
ollection, and considered one of the best
orks of the artist. It shows the head
nd shoulders of a woman, the face three-
uarter turned, smooth dark hair, dark
yes, and a meditative expression. The
houlders are encircled by a loose white
arment, and there is a red ribbon in the
air.

Anton Mauve's "Sheep on the Dunes"
rought the highest price of the sale,
2,050. The painter Artz considered this
xample the finest of Mauve's work,
nd it was purchased from his—Artz's—
idow shortly after his death. It went
H. W. Sprague of Buffalo. An-
ther picture which brought a good price
as "Reverie," a smiling child stretched
n a flowering field by a Scotch school
ainter, E. A. Hornel.

One of the pictures going to the Fine
rts Academy is a Blakelock, "Au-
umn," showing large trees, warm Au-
umnal foliage, and the sky above the
istant horizon a deep blue. This sold
or $510. An idylic picture, "Music of
ipe and Brook," by George Wetherbee,
shepherd with his pipes at one side of
rushing brook falling over large rocks
nd sheep in the distance, went to the
ine Arts Academy for $355.

Carlton Sprague of Buffalo paid $125
or Eastman Johnson's "Winter," a rosy-
heeked little girl in warm wraps, hood,
nd mittens, the little figure outlined
gainst a huge mound of snow. J. G.
onroe of Buffalo bought "Looking
oward the Sea," by M. de Forest Bolmer,
or $65.

This is a wide stretch of marsh land
nd a blue sky with cloudy patches over
he sea. Mrs. Benjamin Thaw paid $105
or Thomas Sully's "Study of a Woman's
ead."

The total returns for the second even-
ng's sale were $13,050, and for the sale
18,945.

N. Y. Times, 2-26-10.

Spirited bidding marked the closing session of the sale of the collection of paintings, water colors and drawings of the late Charles M. Kurtz of Buffalo last night at the Fifth Avenue Galleries, 546 Fifth avenue. Prices ran up as high as $2,050, which was paid for an Anton Mauve. Two small Sorollas, the beaches of Biarritz and Valencia, went for $105 and $100 respectively. Two Childe Hassams brought $75 and $120. William M. Chase's "Girl in Japanese Costume" was sold to W. C. Senger for $130. Sales above $500 were:

"Sheep on the Dunes," Anton Mauve; H. W. Sprague, Buffalo, $2,050. "Head of a Woman," Thomas Couture; George Benson, Buffalo, $1,300. "Morning Life," David Ericson; W. L. Bened $525. "Old Wharves, Gloucester Hark Morning," F. K. M. Rehn, A. N. A.; Al ander M. Hudnut, $510. "Autumn," Ra Albert Blakelock; Buffalo Fine A Academy, $510. "A Summer Nig Grosvenor Thomas, Glasgow Sch buyer unidentified, $500. "Reverie," E Hornel, Glasgow School; H. W. Spra Buffalo, $1,150.

Mrs. Benjamin Thaw bought a "St of a Woman's Head," by Thomas S for $105. The total for the evening $13,050. The sale brought $19,000.

Sun 2-26-10.

Private Collection of Paintings of the late Charles M. Kurtz

The Fifth Avenue Galleries
546 Fifth Avenue New York

CHARLES M. KURTZ

Portrait by Joaquin Sorolla y Bastida

(Not for sale)

9731/1

CATALOGUE

OF

OIL PAINTINGS, WATER COLORS, AND DRAWINGS OF THE LATE

CHARLES M. KURTZ, PH. D.

DIRECTOR OF THE FINE ARTS ACADEMY
ALBRIGHT ART GALLERY, BUFFALO, N. Y.

TO BE SOLD
AT STRICTLY ABSOLUTE
SALE BY AUCTION IN THE FIFTH
AVENUE GALLERIES, 546 FIFTH AVENUE
THURSDAY AND FRIDAY EVENINGS
FEBRUARY 24 AND 25, 1910
AT EIGHT O'CLOCK

ON VIEW DAY AND EVENING
FEBRUARY 21ST TO FEBRUARY 25TH, INCLUSIVE, AT
THE FIFTH AVENUE GALLERIES
546 FIFTH AVENUE
NEW YORK

JAMES P. SILO, AUCTIONEER

DESCRIPTION *of the pictures by Ernest Fosbery, Instructor of Painting and Drawing at the Art School, Albright Art Gallery, Buffalo, N. Y.*

CONDITIONS OF SALE

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and re-sold.

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and re-sold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

4. The lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two Days from the sale; The Fifth Avenue Art Galleries not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

5. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be re-sold by public or private sale, without further notice, and the deficiency, if any, attending such re-sale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such re-sale, if he thinks fit.

THE FIFTH AVENUE ART GALLERIES are in no ways responsible for the charges or manner of delivery of goods purchased at their sale.

Jas. P. Silo,
Auctioneer.

PREFACE

PECULIAR interest attaches to the collection of paintings made by Charles M. Kurtz, late director of the Albright Gallery of the Buffalo Fine Arts Academy. These canvases do not represent the excursion of an amateur into an unfamiliar field, where experience is dearly bought and lack of knowledge must be the apology for many pictures early acquired. Mr. Kurtz' pictures are of unusually even merit. His means did not permit him to enter into competition with more ambitious collectors, but his taste, education, experience, and knowledge; his enthusiastic interest in and love for beautiful things, and his exceptional opportunities — this unusual combination rarely found in the equipment of a single individual — made him quick to appreciate merit, and enabled him to gather together these paintings which represent his personal taste and judgment. Nothing pleased him more than to visit an exhibition before the opening day, to select for himself some canvas by a little-known painter, and to have his judgment afterwards verified by an award given to his selection. And this was his experience more than once. So, in examining his collection, one is not surprised to find the almost uninterrupted merit of the pictures bought by him and the many names which stand high among our most successful painters, bearing testimony to his natural and trained intelligence in estimating, without regard to name or fame, the excellence of contemporary artistic production.

His sudden death while happily and busily engaged in the work which he so dearly loved, his patient suffering, his resignation, his courage when brought face to face with the end, lend added interest to what must necessarily be a brief description of his full and interesting life.

Dr. Charles M. Kurtz was for thirty or more years actively associated with art interests in America and enjoyed an acquaintance with leading artists of the principal art centers of Europe, as well as of this country. A native of Pennsylvania, he was graduated from Washington and Jefferson College in 1876, receiving from his Alma Mater the degree of A. M. in 1879 and

that of Ph. D. in 1902. For three years he was a student of the National Academy of Design, New York, and later was for several years connected with the *New York Tribune.* For nine years he was editor of *National Academy Notes,* an annual publication, giving illustrations and notes of the pictures in the spring exhibitions of the National Academy of Design. In 1884, he edited the *Art Union Magazine,* and from 1883 to 1886, inclusive, he was Director of the Art Department of the Southern Exposition at Louisville, Ky. In 1889, he became art editor of the *New York Daily Star,* and subsequently had added to his duties the literary editorship and the direction of the *Sunday Star.* In 1891, he left newspaper work to become Assistant Chief of the Department of Fine Arts of the World's Columbian Exposition at Chicago, at the close of which he was tendered the Art Directorship of the St. Louis Exposition. In 1894, and during the five years following, he visited the art centers of this country and Europe in the interests of that exposition. During these years at St. Louis, was shown the first organized exhibit of works by the famous painters of the "Glasgow School" to be seen in this country, and here also the painters of the German "Secession" made their début in America. In February, 1899, he was appointed Assistant Director of Fine Arts for the United States Commission to the Paris Exposition of 1900. He was appointed Assistant Chief of the Department of Art of the Louisiana Purchase Exposition in August, 1901, and directed the installation of the paintings in the United States section, for which he was awarded a gold medal. For services in the interest of Bulgarian Art, he was created officer of the Order of Merit, by Prince Ferdinand. He became Director of the Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, in January, 1905, which position he held at the time of his death, March 21, 1909.

The substance of numerous testimonials of affection and esteem from many lands is well embodied in the following extract from a letter written by one of the leading Glasgow painters: "We have lost one of the finest men we have been privileged to know; and, as an Art Director, I am sure the world at large is the poorer, by one, of its foremost leaders in

our day. He was one of those rare men in the Art world that we think about but seldom meet — an enthusiast who had the inner instinct for what is fine in many phases of Art, and the energy and power to carry out public schemes for the good of the world."

The *Buffalo Express*, April 26, 1909, says: "Since the death of Dr. Charles M. Kurtz, it has been a gratification to his friends to read the well-earned tributes paid to him in the leading newspapers throughout the country. Dr. Kurtz was a citizen of the world in the broadest sense of the term, and the influence he wielded is perhaps better shown by the eulogies which followed his sudden death than by any of the things written and spoken of him in life."

Recently, the Rochester papers have devoted much space to Dr. Kurtz and his work. "Rochester wants a man who will do for it the work which has been done for Buffalo by Dr. Kurtz," says the *Post Express*. "He was an art connoisseur in the true sense of the word; not a man who had dabbled in canvases, painted a little, and then set up as a dilettante. He, it was, who, more than anybody else, awakened the people in this part of the country to a recognition of the fact that art is not a matter of a single school; that it is something more than a fad; that it is the expression of ideals which vary with race, with training, with individuality. He dissipated the false glamour which had collected about the Barbizon School and proved, by demonstration, that good examples of the Glasgow School or the works of modern Germany are infinitely preferable to imitations of Corot or Millet."

In gathering together the collection of pictures now offered for sale, Dr. Kurtz showed that catholicity of taste which characterized all of his work. During a period of twenty-five years, he gradually collected pictures which he thoroughly loved and enjoyed. To appeal to him a picture *must* possess absolute genuineness and reveal something sincere and attractive in the personality of the artist. His first rule was never to buy anything that he was unwilling to live with; and, although his pictures do not possess an equal degree of importance any more than did the numerous friends whom he gathered to his

heart, yet they each and all have some quality that laid claim to his affection. Alert enthusiastically to recognize new phases of artistic development, he never lost appreciation of pictures which earlier attracted his attention, any more than in making new friends, did he ever forget old ones.

With absolute independence of judgment, he bought pictures for their *merit alone*, usually of contemporary artists, leaving to more prosperous men the privilege of acquiring famous names at fictitious prices. He lived to see his most sanguine convictions realized in the reputations of many of the artists whose works he acquired in the beginning of their careers. The few pictures bought from his collection, while lent to various exhibitions, amply verified his ability as a connoisseur of discernment, whose pictures increased in value with the passing years.

Among the pictures by American artists are: "Evening, Village of Grez," by Wiggins; "Morning of Life," by David Ericson; "Music of Pipe and Brook," by George Wetherbee, now of London; "Girl in Japanese Costume," by William M. Chase; "Autumn" and "Going to the Spring," by Blakelock; "Sunrise" and "Evening," by George H. Bogert; "Moon Shadows," by Adelaide Deming; "Edge of the Wood," by Charles H. Davis; "Moonrise," by Charles Melville Dewey; "Glowing Sunset," by F. K. M. Rehn; "Village Botanist," by Francis C. Jones; "The Shadows Steal Out of the Twilight Land," by J. B. Botto; "Baby's Holiday," by Irving Wiles; "A Girl in Pink," by Childe Hassam; "Court of Honor," Columbian Exposition, by J. Alden Weir; "Summer Skies," by Arthur Parton; "An Old Road in Wales," by Ernest Parton; "October Afternoon in the Catskills," by D. F. Hasbrouck; "Captain Folger" (of Nantucket), by Eastman Johnson; "A Puritan Maid," by Douglas Volk; "The Portiere," and "The Lavendar Shawl," by Hermann Dudley Murphy; "Fisherman Returning," by Rhoda Holmes Nicholls; "Something in the Woodpile," by Frederick Waugh; and "Sails in Sunlight," by Henry B. Snell.

Among the French pictures in the collection is the "Head of a Woman," by Thomas Couture, which has attracted the

attention and appreciation of prominent artists and critics of many nationalities. For some time it was lent to the Metropolitan Museum of Art, and also won much admiration while on exhibition in the loan collection of the United States Section of the Art Department of the Louisiana Purchase Exposition.

Distinguished art critics have agreed with Mr. Kurtz that the lovely Barbizon landscape, by Hervier, is a better picture than many examples by Diaz or Rousseau, and that the poetical interpretation, "Evening's Gleanings," by Luigi Loir, is a picture so full of rest and peace and quiet that it will carry its benison into any home or gallery where it may hang.

The "Shores of Brittany," by Bellenger, and that landscape so full of light and air and sunlight by Montenard, are pictures whose beauties increase with long acquaintance. "The Still Life," by Fouace, will not suffer by comparison with Vollon.

"Sheep on the Dunes," by Anton Mauve, is, no doubt, already familiar to many of the admirers of this artist's work, as it also hung in the Metropolitan Museum and in the loan collection at the St. Louis Exposition. This, with the attractive pictures by Artz and Steffelaar, represents the painters of Holland.

The pictures by men of the Glasgow School make an interesting feature of the collection. It was while visiting Spain in 1894, that Mr. Kurtz first saw, at Barcelona, the work of these men, and was so attracted by the freshness, vigor, and sincerity of their art that he visited Scotland and organized an exhibition, which was brought to America. His admiration for these individual men and belief in their future was demonstrated by his purchase of their pictures, "Reverie" by Hornel; "Rhapsodie," by Stevenson; "Haunted Chateau," by David Gauld; "A Night in Oban," by Guthrie; "Ebbing Tide," by Hamilton; "A Cock," by Pirie; "Moonlight," by Kennedy; "Shores of Iona," by Houston; "On the Stour," by MacGregor; and "Violas," by Park, are pictures that will always reveal new charms to those who look for them.

The Japanese pictures by E. A. Hornel were Mr. Kurtz' constant delight, as he said they kept him from ever becoming depressed. Christian Brinton in *Modern Artists* well describes

these decorative pictures when he says, "The sonorous canvases of Hornel suggest the richness of an ancient missal."

The pictures by Leo Putz and Theodor Hummell, selected from the exhibition of Contemporary German Paintings brought by Mr. Kurtz to America in 1906, made a very personal appeal to him from different standpoints.

The three sketches by Sorolla are characteristic of this artist.

The portrait of Dr. Kurtz, although not for sale, is exhibited with his collection. Of it, Mr. Kurtz himself said, "It is a work of art that will live long after I and all I have done have been long forgotten." The *New York Herald* of May 26, 1909, contained a reproduction of the portrait with the following comment: "Readers of the *Herald* Art Section should be interested in the portrait of the late Charles M. Kurtz, painted by Senor Sorolla. Mr. Kurtz, as director of the Buffalo Fine Arts Academy, Albright Art Gallery, edited *Academy Notes*, from which the Art section has quoted many clever and brilliant things. The portrait was painted on a Tuesday afternoon. Wednesday evening, Mr. Kurtz was stricken with an illness, which terminated fatally the following Sunday."

In *Academy Notes*, in the issue following Mr. Kurtz' death, the Sorolla portrait was reproduced, and the writer of this preface editorially gave the following account of the circumstances under which it was executed. "On the afternoon of Tuesday, Senor Sorolla painted, in one short sitting, the charming portrait reproduced on a previous page. To those who had the good fortune to see this magic performance at the Albright Gallery, the scene was one never to be forgotten. Mr. Kurtz stood at the doorway of the North Gallery; the distinguished Spanish painter worked oblivious to the small group of men and women who looked admiringly on. One cannot help feeling when one recalls the scene that this was the summit of Mr. Kurtz' career. The whole man was alert and smilingly happy. In the gallery to which he had given four years of entire, unselfish devotion, and which under his care had grown to occupy a high place in the best life of this city of Buffalo, he stood; content that the task to which for years he

had looked forward, the exhibition of the paintings of Senor Sorolla, was an accomplished fact; happy in the security of a position of which he had proved himself to be a master, and confidently looking forward to a future full of work and success for the institution in which he played so large a part. * * * Here one also would wish to pay some slight tribute to his memory, to tell of his devotion to his work, of his constant enthusiasm for all serious artistic effort, of his stimulating encouragement to all students and painters, of his keen, frank, and helpful criticism, of his untiring work for *Academy Notes*, which he created and edited, of the succession of interesting exhibitions which he brought every year to Buffalo and which were the delight and profit of thousands of our citizens.

"One would like to acknowledge the high character of the man, his vivid personality, his courage, his warm friendship, his kind and honorable way of life."

And now, in conclusion, one is glad to remember, in looking at this collection of paintings now offered for sale, how happy their acquisition and possession made Charles M. Kurtz, and how well they represent his wide interest and refined taste. One is led to believe that many a purchaser will acquire here what will give him, too, that same continued pleasure which their former owner always took in them.

CARLETON SPRAGUE.

Buffalo, N. Y., January, 1910.

CATALOGUE

FIRST EVENING'S SALE, THURSDAY, FEBRUARY 24, 1910

1

J. B. BOTTO

30

Evening

A low-toned picture, the dark trees showing softly against the darkening sky. A little to the left the gable end of a white house is visible in the gloom; and, in the foreground, quiet water reflects the faint light of the sky.

Signed at the right. Height, 11½ inches; width, 18 inches.

2

JOSEPH H. BOSTON, A. N. A.

25.

A Country Girl

The head and shoulders of a child seen in profile, facing to the left. Forming a background is a sunlit meadow. The dark base of a row of trees throws into relief the upper part of the girl's head, which, with her shoulders, catches the full light of the sun.

Signed at the right. Height, 16 inches; width, 12 inches.

3

MISS L. C. ATKINSON

15.

Chrysanthemums

A glass bowl filled with chrysanthemums, one of which has fallen onto the table.

Signed at the left. Height, 16 inches; width, 22 inches.

17.50

4

A. VAN CLEEF DODGSHUN

A Bit of Country (Water Color)

Wild flowers in the foreground, and trees rising on either side of a small stream; and beyond, a meadow. On the right are houses, their chimneys and gable ends breaking the sky line. On the left a small woods.

Signed at the left. Height, 8 inches; width, 10 inches.

100.

5

WILLIAM FORSYTH

The Apprentice

Illustration

A clockmaker's 'prentice boy in shirt sleeves and blue apron, seated on a block at the end of a table. In his lap are the works of a clock, and his right hand, resting against the end of the table, holds a clock wheel, which he examines. His dark hair shows strongly against the gray wall which forms the background.

Signed at the left. Height, 20 inches; width, 16 inches.

240.

6

DuBOIS F. HASBROUCK

Winter in the Catskills

A woodland, with pine trees silhouetted against the sky, which the sun flushes with yellow and pink. From near the center of the canvas to the right edge runs a fence. A small creek comes from the trees at the left out across the snowy foreground.

Signed at the right. Height, 16 inches; width, 24 inches.

10.

7

ELEANOR A. HOLMES

Sweet Briar Roses

A bunch of sweet briar roses lying upon a polished table which reflects their pink blossoms. The background is a gray blue.

Signed at the left. Height, 7 inches; width, 11 inches.

WILLIAM FORSYTH: THE APPRENTICE

8

HARRINGTON MANN

(Glasgow School)

55.

An Italian Landscape

Between two lines of trees in a walled garden a woman with a red handkerchief about her head is walking toward the spectator. The sun shines brightly, casting dark shadows of the trunks and twisted branches of the trees upon the grass. In the upper corner on the left are dark trees, and above the wall, in the center of the picture, a bright blue sky.

Signed at the left. Height, 10 inches; width, 12 inches.

9

FRANK C. MATHEWSON

15.

White Horse Inn (Water Color)

An interesting water color of the old Auberge du Cheval Blanche in Paris. The entrance and the left side of the courtyard are in shadow, forming, with the underside of the wooden roof and the wall and doorway on the left, a frame for the patch of sunlight shining brightly on the wall of the inn. In the court a man is harnessing a white horse to a covered cart, its green front, caught by the sun, making a bright contrast to the red wall.

Signed at the left. Height, 10½ inches; width, 8½ inches.

10

STUART PARK

35.

Daffodils

A jar of yellow daffodils against a dark background. The jar, cream colored with a purple pattern on its side, is strongly lighted and casts a shadow on the red table cloth on which it stands. The whole brushed in with astonishing bravura.

Signed at the right. Height, 12 inches; width, 15 inches.

11

110.

DuBOIS F. HASBROUCK

The Melancholy Days Have Come

An autumn landscape; through the light clouds one sees patches of blue sky. On the trees but few leaves are left, and everything in the rolling country, with farm buildings, speaks of the lateness of the season. In the shadowed foreground is a rabbit.

Signed at the left. Height, 14 inches; width, 20 inches.

12

100.

N. STEFFELAAR

A Dutch Interior (Water Color)

Illustration

Near the center of the canvas, a Dutch woman in a white cap is seated darning socks. Near her and in front of the window is a table with food. A boy in sabots, at the left, is leaning against the table and looking out of the window. The back of his head, which is toward the observer, comes dark against the greenish note of the muslin curtains. On the woman's left, in the corner of the room, is a cradle, covered over with a dark cloth.

Signed at the right. Height, 11¼ inches; width, 16¼ inches.

10.

13

GEORGE B. WOOD

Drifting

Two figures in a boat, one in the bow lying back and holding the oars, the other in the stern, seated sidewise fishing. The boat casts a dark reflection in the still water, which mirrors the morning sky. Beyond are distant mountains.

Signed at the right. Height, 6¼ inches; width, 5¾ inches.

N. STEFFELAAR: A DUTCH INTERIOR

14

GENJIRO YETO

10.

A Poppy

A Japanese rendering of a pale-pink poppy, indicated in outline with a brush. The dark stems and leaves make an interesting note, to which the monogram to the right gives a contrast of color.

Signed at the right. Height, 12¼ inches; width, 8¼ inches.

15

J. B. BOTTO

40.

A Spring Morning

A delicate spring landscape. In the foreground marshy land and water; and, at the left, two trees which reach beyond the top of the picture. The trees beyond them are soft with the feathery foliage of early spring. A simple sky completes a very harmonious little canvas.

Signed at the left. Height, 9¾ inches; width, 13¼ inches.

16

CARL C. BRENNER

25.

An April Day in Kentucky

A moist, blue sky with a few soft clouds. To the right and left rise tall trees, their branches soft against the sky. In the middle distance is a fence, and in the foreground, water reflecting a gray sky.

Signed at the left. Height, 15 inches; width, 8½ inches.

17

EDWARD DUFNER

40.

Mariette

A jolly little girl in a red dress. She is seated near a table on which is some interestingly painted still life. In her right hand she holds a white bowl, and in her left, hanging down at her side, a spoon. She looks out at the spectator, smiling.

Signed in the lower left-hand corner. Height, 25 inches; width, 19 inches.

30.

18

CHARLES WARREN EATON, N. A.

Twilight in Winter

A delicate evening sky, with clouds at either side and near the horizon, their edges tinged with the light of the sun, which has just dropped below the horizon at the left. The open foreground is snow-covered, a stone fence crosses the picture, following the sweep of the land, the snowy line of its top broken at intervals. In the distance the trees make a darker note in the composition.

Signed at the right. Height, 7 inches; width, 10½ inches.

115.

19

AUGUST FINK

A Bavarian Landscape

On the left an old white-walled cottage with brown roof, warm in the sunlight; a woman in a blue dress standing at the door. In the middle of an old road in front of the cottage is a girl with geese. Two figures to the right. Above, a bright sky with fleecy clouds.

Signed at the left. Height, 10 inches; width, 15½ inches.

55.

20

JOHANNES GRIMELUND

Fisherman's Hut, Norway

View of a Norwegian Fiord. A small wharf leads from the lower right-hand corner of the picture to where a woman and child stand near a rowboat, which is moored to the shore and in which a man is seated. Above the woman and beyond is the fisherman's hut, red, with white window frames. Through the center of the canvas leads the blue water of the fiord on which moves a boat with yellow sails. On the opposite shore rises a hill, and below it, at the extreme left, is a house red-roofed, and white-walled. The sky is delicately gradated; clouds tinged with pink near the horizon.

Signed at the left. Height, 15 inches; width, 22 inches.

21

CHARLES J. HAGBERG

40.

Midsummer, Moonrise at Sea

Near the center of the canvas a full moon is rising, the sky about it rosy. At the horizon the sky is cloudy with detached clouds higher up. The moon is reflected in a light line at the most distant part of the water and forms a pathway across the restless sea to the front of the picture.

Signed at the left. **Height. 23 inches; width, 36 inches.**

22

15.

ELIZABETH HARDENBERGH

Geraniums (Water Color)

A charming water color of scarlet geraniums in a bowl of a delicate but bright green. The background, on the right, is in shadow as are some of the geraniums; this darker note acting as a foil for the brilliant notes of the brightly lighted flowers. The coloring is brilliant but delicate and harmonious.

Signed at the left. **Height, 10 inches; width, 12 inches.**

23

15.

ELIZABETH C. HUNTER

Nasturtiums (Water Color)

A delightfully decorated panel of a blue vase of nasturtiums. The background is dark, and the strong colors of the flowers and leaves in full light, with the blue of the jar, make a pleasant pattern of color.

Signed at the left. **Height, 5 inches; width, 11¼ inches.**

15.

24

HARVEY JOINER

A Winter Sunset

A snowy foreground with grass and bushes showing here and there. On the right are trees, the two nearer ones reaching out of the top of the picture. From the left a stream flows back through the center of the picture, reflecting in its surface the light of the evening sky.

Signed at the right. Height, 12 inches; width, 9 inches.

50.

25

J. F. KENSETT, N. A.

Autumn—Maples and Birches in October

A woodland scene. The light trunks of the birch trees on the right and their slender branches contrasting with the warm tones of the autumn foliage beyond. In the foreground a stream, its diminished water showing bare patches of pebbly bottom.

Height, 11½ inches; width, 8½ inches.

55.

26

GEORGE W. MAYNARD, N. A.

Beach at Easthampton, Long Island

A sunny day on the beach. In the middle distance are figures walking about or seated in the shade of awnings, watching the bathers. To the right, in the distance, sand dunes. In the foreground the sand is marked with footprints and wagon tracks.

Signed at the left. Height, 10 inches; width, 22½ inches.

10.

27

ANNIE L. MORGAN

A Cluster of Grapes

A study of two bunches of grapes. The yellow-gray tones of the wall on which the grapes are growing and the warm green of the leaves make an agreeable contrast to the color of the fruit.

Signed at the left. Height, 9 inches; width, 12½ inches.

28

CHARLES REIFFEL

12.50

Low Tide on the Thames

In the distance, the buildings of the city. The water in the middle distance is light, and against it the hull of a single-masted vessel shows as the strongest dark of the composition. Part of a row-boat is visible at the extreme left; stranded, as is the sailing vessel, by the receding tide. The shallow water and river bottom of the foreground are in shadow.

Signed at the right. Height, 8¼ inches; width, 10 inches.

29

E. M. SCOTT

10.

Pinks (Water Color)

At the right, a bowl with pinks, their red flowers and green stalks showing brightly against a warm, gray background.

Signed at the right. Height, 9¼ inches; width, 12¼ inches.

30

80.

MAX WEYL

In the Kaloramas Hills near Washington, D. C.

A windy day, with cloudy sky, and the land in sunlight and shadow. In the middle distance, on high ground, are trees, their foliage dark against the sky; below them, rocky ground, where cows are grazing. A path leads into the picture through the foreground shadow, directing the eye to the distant horizon at the right.

Signed and dated at the right. Height, 16 inches; width, 24 inches.

80.

31

CHARLES LIVINGSTON BULL

"Where the Little Fawn Came Down to Drink"
(Water Color)

On the dead trunk of a tree, facing to the left toward its gnarled roots, a large member of the feline tribe is lying, its face and attitude eloquent of repletion and contentment. Below the tree trunks and beyond it, blue water flows around the rocky shore. The whole very simply treated with a careful management of the decorative lines of the composition.

Signed at the right. Height, 12½ inches; width, 20½ inches.

100.

32

J. W. CASILEAR, N. A.

The Genesee Meadows

A quiet stretch of water in which the trees of the banks are reflected. In the middle distance, cattle are coming down to drink, and beyond them the meadows stretch away to the trees at the horizon. Above, is a sunlit, summer sky with light clouds.

Initials at the right. Height, 10 inches; width, 16 inches.

130.

33

RALPH ALBERT BLAKELOCK

Going to the Spring

In the lower left-hand corner is a spring, to which, from the evening gloom of the woods, an Indian maiden comes down for water. She carries a jug in her left hand, her right, across her breast, holds a bead necklace she is wearing. The upper part of the picture is dark with the foliage of great trees, their trunks and lower branches patterned against the evening sky, which, at the left, gives to the canvas its brightest light.

Signed at the right. Height, 9 inches; width, 5½ inches.

Lot 30 on sale Feb. 26/7, 1947.

34

W. De LEFTWICH DODGE

45.

Mid-ocean

A broad expanse of blue water, above which float clouds tinged with the warm light of a declining sun. The violet of the clouds and the blue of the sky, turning to a delicate green as it nears the horizon, form a very agreeable color combination.

Signed at the left. Height, 39½ inches; width, 20 inches.

35

A. VAN CLEEF DODGSHUN

20.

A New Jersey Landscape (Water Color)

From the center of the foreground a road leads back into the picture, a stream to the left, and meadow land to the right. In the background tower great elms, their trunks light against a mass of willows. To the left and right are houses, and above, a light, cloudy sky.

Signed at the left. Height, 8 inches; width, 10 inches.

36

C. C. GRISWOLD, N. A.

10.

A View in Italy

At the right of a grassy foreground with rocks, trees rise from the hillside. A path leads into the picture. In the middle distance is a lake with houses on the opposite shore, and beyond, a wooded, hilly country.

Monogram at the right. Dated. Height, 8 inches; width, 6½ inches.

60.

37

CHARLES J. HAGBERG

Moonlight After Storm at Sea

In the front part of the picture the waves are breaking in foam, and washing far over the sandy beach. The moon, near the center of the canvas, makes a pathway across the waves and is reflected with a softer light in the water of the foreground. At either side the distant water is dark, and near the horizon are sailing vessels, dark also, against the clouds of the lower sky. Above, the clouds have broken, their detached parts hurrying across a clear sky. Those near the moon are edged with its light.

Signed at the left. Height, 27 inches; width, 47½ inches.

305.

38

J. WHITELAW HAMILTON
(Glasgow School)

Venice
Illustration

At the left of the picture, high up, rises the Campanili with the Church of San Marco, showing above a line of houses. The sunlit parts of the Palace on the right are reflected in the wide stretch of undulating water. To the left gondolas are moored. A beautiful, delicate color scheme.

Signed at the right. Height, 20 inches; width, 24 inches.

75.

39

CHILDE HASSAM, N. A.

Waverly Oaks (Pastel)

A breezy, summer day. Between the trunks of the trees are seen great, white clouds forming a background for them, and from above, through their branches, the sun throws a pattern of light and shadow on the green grass. Evidently a quickly made picture, but conveying a strong impression of the swaying of the branches of these stately old trees in the summer airs that blow about them.

Signed at the right. Height, 18 inches; width, 22 inches.

J. WHITELAW HAMILTON: VENICE

40

45.

LEE LUFKIN KAULA

Girl in Red (Water Color)

A little girl in a red coat and a red hat trimmed with black, seen against a gray background, on which, at the left, her shadow is cast. She is turned slightly to the spectator's left, the figure seen to the elbows. At the throat, a little of a white dress is visible. The hair, worn in a plait at the back, is a light brown, and the eyes, which are looking out of the picture, blue. The head is unusually well modeled for a water color.

Signed at the left. Height, 18 inches; width, 22 inches.

41

35.

AUGUSTUS KOOPMAN

Street Scene

A rapidly painted view of an old street, fresh in color. The buildings on the right and the church tower rising near the center of the picture sunlit above, with their bases in the shadow that bathes the street. Figures moving to and fro make variegated coloring in the shadow. On the left, a house, forming the corner of the street, its brown roof reaching above the top of the canvas.

Signed at the right. Height, 15 inches; width, 18 inches.

42

50.

JERVIS McENTEE, N. A.

A Tributary of the Delaware

An autumn landscape, the red and green foliage of the trees on the right bank of the stream reflected in its calm surface. On the left, the trees are almost leafless, their branches showing dark against the sky and the hill beyond.

Signed at the right. Height, 11 inches; width, 15½ inches.

15.

43

CORNELIA F. MAURY

A Chorister (Water Color)

A brown-haired boy in cassock and surplice seated on a stool. He holds in his hands a book, which, with his surplice, reflects light into his face as he bends his head to read.

Signed at the right. Height, 11½ inches; width, 16 inches.

85.

44

LOUIS R. MIGNOT, N. A.

On the Orinoco River, Venezuela

A tropical landscape, with a bright, hazy, sunlit sky, cloudy near the horizon at the left. To the right, beyond a wide stretch of flat country, are gray-blue mountains; and, in the center of the picture, dark against mountains and sky, a mass of trees. Toward the left a rowboat, on the calm waters of the river, leaves behind it a trail of light across the dark reflection of the trees.

Signed at the right. Height, 10½ inches; width, 17½ inches.

55.

45

EUGENE SPEICHER

An Opalescent Sky

A foreground of uneven pasture land. At the right and left in the distance are trees, and a little to the left of the center a tree at the edge of a rise in the ground makes a dark note against the sky. Above, float summer clouds, their warm lights and violet shadows pleasant with the greenish-blue of the sky beyond them.

Signed at the left. Height, 22 inches; width, 18 inches.

46

FREDERICK J. WAUGH

100.

Something in the Woodpile

In the center of a clearing, grown up with weeds and wild flowers, a man in a blue smock is encouraging a white bulldog in its efforts to get at some small animal in a pile of spruce. Beyond them, near the top of the picture, are the pine woods. The figures of the man and dog are particularly well drawn and the effect of light good.

Height, 13 inches; width, 16 inches.

47

MAUD MASON

40.

An Old Brittany Road (Water Color)

Near the top of the picture, sunlit beneath a bright blue sky, are the gray roofs and red chimneys of old stone houses. Back of the foreground, the road, where it leads out of the picture at the right, is dark with a shadow which also falls upon a low garden wall of light-colored stone. In the garden, at the left, a man with a blue shirt is working. At his left and at his right, a tree, that at the left with red fruit showing in the sunlight.

Signed at the left. Height, 17½ inches; width, 24 inches.

48

50.

GEORGE W. MAYNARD, N. A.

Marblehead, Massachusetts, Low Tide

The picture shows the rocky shore line of this old New England town. The water a slaty blue in which the rocks, covered with wet seaweed, make dark reflections. At the left are two figures, one upon a large rock exposed by the low water, and the other near him, standing in a dory. A little to the left of the center is Old Fort Sewell. Above the figures, at the right, is a schooner in the distance, its mainsails set.

Signed at the right. Height, 7½ inches; width, 15 inches.

49

50.

DAVID JOHNSON, N. A.

The Androscoggin River Country

A view of a broad valley, a river, with trees on either bank, winding through it, and mountains in the distance. In the foreground are trees, and on a road which runs from the left-hand corner of the picture is the figure of a woman.

Monogram at the right. Height, 14 inches; width, 22 inches.

50

15.

LENA KENNEDY
(Glasgow School)

Cat

A gray-brown Persian pussy seated by a saucer of milk. She is fronting to the left with her head turned, looking directly out of the picture. The shadow is cast at the right on the gray background. The blue-rimmed saucer is partially visible at the right.

Signed at the right. Height, 12½ inches; width, 10 inches.

51

40.

DuBOIS F. HASBROUCK

Sunset, October

A light sky, against which are silhouetted the roofs and trees at the horizon. The fields are brown, but greener near the foreground, where there is water which reflects the evening light. A little back of the foreground is a young tree, its branches, almost bare, showing against the sky.

Signed at the left. Height, 10 inches; width, 12½ inches.

52

M. F. H. De HAAS, N. A.

175.

Old Wrecks at High Tide

Beneath a stormy sky, through which the sun throws a gleam of light upon the sea, the breakers are curling in past an old wreck. The stumps of its masts and bowsprit are silhouetted against the clouds. At the right, in the distance, is a schooner, sailing.

Signed at the left. Height, 14 inches; width, 22 inches.

53

HILDA BELCHER

90.

Sibyl—Girl in Yellow Dress (Water Color)

A charming water color of a girl seated upon a couch, which is covered with drapery of the same tone as the background. Her brown hair and the shadow of her head upon the wall make the darkest note of the composition. She wears a soft yellow dress, to which the gray-blue note of the magazine, at her left, and the collar and trimming of the upper part of the dress give a delicate contrast. The carpet is red with a gray-blue pattern.

Signed at the left. Height, 14½ inches; width, 19¼ inches.

54

M. DeFOREST BOLMER

100.

The Last of the Sunlight

A hillside, warm with the rays of the setting sun, which flushes also the few light clouds in the sky. The moon is rising, its pale light reflected in the shadowed pool in the foreground.

Height, 14½ inches; width, 12¼ inches.

55

ELEANOR A. HOLMES

Pond Lilies (Water Color)

On a polished table-top lie three pond lilies with buds. The fully opened flower near the middle of the picture showing its yellow center, which, with the colors of the table-top, forms a delicate color-contrast with the gray-blue of the background.

Signed at the right. Height, 10¼ inches; width, 15 inches.

56

EASTMAN JOHNSON, N. A.

Ruth

A young woman in a gray-brown dress, seated with her right arm over the back of her chair, her hands clasped. Her head, which throws a shadow on the gray wall behind her, is turned to the right towards a stove which stands in a recess, its side red with heat.

Initials at the right. Height, 18½ inches; width, 16 inches.

57

GEORGE W. MAYNARD, N. A.

The Waves at Easthampton, Long Island

Waves breaking on the beach, one huge comber reaching right across the picture. In the foreground a little of the beach is visible.

Signed and dated at the right. Height, 10½ inches; width, 18 inches.

LIVINGSTON PLATT: EARLY WINTER

58

F. K. M. REHN, A. N. A.

Fishing Boats, Evening (Water Color)

An evening sky, clouded at the horizon and in the upper corner at the left. The sails of the schooners at the right, dark and warm in color, make, with their darker hulls, deep reflections in the blue waves of the sea. In the distance are schooners, sailing; and the sunset light makes a pathway across the water, a little to the left of the center.

Signed at the left. Height, 13 inches; width, 19½ inches.

59

LIVINGSTON PLATT

Early Winter
Illustration

A sweep of sloping foreground, covered with an early fall of snow, which also lies in patches between the trees on the bolder hillside beyond. The gray wrack of a late storm hurries across the sky, and through it the winter sun gleams here and there upon the snow. The shifting, transitory character of these lights has been admirably represented.

Signed at the right. Height, 22 inches; width, 30 inches.

60

JOAQUIN SOROLLA Y BASTIDA

Leon
Illustration

A gray, cloudy sky and beneath it in the distance a hillside and green trees. On a meadow in the foreground are groups of people, dark, with some touches of vermilion and white. A little panel, but expressing, to a surprising degree, the tremendous vitality and enthusiasm of the great Spanish painter.

Signed at the left. Height, 4 inches; width, 7 inches.

65.

61

IRVING R. WILES, N. A.

A Morning Stroll

In the foreground, at the edge of a field, a little child is gathering flowers. She wears a light sunbonnet tied with a large bow under the chin, and her left hand holds to her side a Japanese doll. To the right of the picture stands a lady in a pink dress, her left hand resting on her parasol. Behind her is a bank of green bushes, and to the left of the picture, trees. A gray, cloudy sky.

Signed at the right. Height, 15 inches; width, 18 inches.

62

20.

ELIZABETH CADY WHITE

Still Life (Water Color)

Against a dark, reddish background, at the left, is a large brass ewer, its polished surface reflecting the light. Behind it, on the table, are apples, and beside it, at the right, a black tray. Nearer the front of the picture, in strong light, is a yellow and blue vase with bright high lights, and beside it are apples. At the right is a green drapery.

Signed at the left. Height, 30 inches; width, 22 inches.

63

50.

RALPH ALBERT BLAKELOCK

Evening

Through an opening in the dark foliage of the foreground trees, one sees, across a wide field, the fading light of the sunset. A characteristic little canvas by this artist.

Height, 4¾ inches; width, 8 inches.

JOAQUIN SOROLLA Y BASTIDA: LEON

64

GEORGE H. BOGERT, A. N. A.

200.

Moonlight, Étaples, France

A canvas of colored grays; a play of greenish blue and rose with some darker brownish notes. At the right are the houses of a fishing village with a windmill in the distance. Above them the yellow moon, the sky about it rosy and greenish blue. Against its misty light the sails of the fishing fleet show dark. One of the boats has a light near the base of a mast. Astern of it, and a little nearer the observer, is a man in a rowboat. To the right, and nearer the foreground, another rowboat is moored, its bow where the reflections of the moon light the water.

Signed at the right. Height, 18 inches; width, 26 inches.

65

E. A. HORNEL

(Glasgow School)

200.

The Balcony, Yokohama, Japan

Illustration

A decorative color arrangement. In the foreground the head and shoulders of a Japanese girl, nearly life size, holding a fan over which she looks out at the Japanese junks, at anchor in the blue water of the harbor.

Signed at the left. Height, 16 inches; width, 20 inches.

66

D. Y. MacGREGOR

(Glasgow School)

160.

Shoreham, England (Pastel)

It is well on in the afternoon, and the houses on the left throw the broad street in the foreground into shadow. Little figures move to and fro, their dresses making pleasant notes of color in the low tone of the shade. In the middle distance some trees, rising higher than the roofs of the houses, catch the sun, and immediately beyond them the village church glows warm in its light. A delicate blue sky enhances the effect of this freely made pastel.

Signed at the left. Height, 19 inches; width, 24 inches.

67

50.

A. T. VAN LAER, A. N. A.

After an April Snow Storm (Water Color)

Across the foreground stretch broad fields, where the melting snows give tones of yellow and gray. Beyond the trees, at their farther side, is a river, and in the distance a rolling country.

Signed at the right. Height, 17 inches; width, 23½ inches.

68

105.

CARLETON J. WIGGINS, A. N. A.

Road Near Southampton, Long Island

A gray sky with a line of light at the horizon. A road leads from near the foreground, at the left, to the middle distance. On either side of it, green grass, and in the foreground two sheep are grazing. Beyond them is a group of trees, their upper branches reaching to the top of the canvas.

Signed at the left. Height, 16 inches; width, 20 inches.

69

100.

DUBOIS F. HASBROUCK

A New Jersey Sunset

From the foreground, at the left, a road leads into the picture. On it, near the middle distance, is a figure of a woman. A dark clump of trees beyond her and the dark line of the horizon are accents that serve to enhance the delicate beauty of the taller trees and the light of the evening sky.

Signed at the left. Height, 8½ inches; width, 12½ inches.

E. A. HORNEL: THE BALCONY, YOKOHAMA, JAPAN

70

CHILDE HASSAM, N. A.

85.

The Stoop in Winter

A girl, with a light yellow shawl and her head wrapped in a blue fascinator sweeping the snow off the steps of a New York tenement. At the top of the canvas the lower half of a door is visible. The brick wall, which shows in the upper left-hand corner, adds a strong note of vermilion to the composition.

Signed at the right. Height, 9 inches; width, 7 inches.

71

JONAS LIE

20.

Rolling Clouds (Water Color)

A dark foreground, and at the horizon, trees, blown by the wind, make dark patches against the sky. Above, the clouds of the late storm hurry in disarray across the wind-swept sky. A well-composed little picture giving strongly the impression of the clearing of a storm.

Signed at the right. Height, 7¾ inches; width, 9¾ inches.

72

GEORGE MICHEL

50.

Landscape (Water Color and Crayon)

A wide expanse of country with trees to the left. In the sky, above the distant rolling land of the horizon, are clouds.

Height, 14 inches; width, 22 inches.

73

HERMANN DUDLEY MURPHY

55.

Still Life

Japanese objects, bowl and jar, etc. The gray of the jar, the yellow of the inside of the bowl, and the reds at the front of the picture being the color notes on a dark gray background. The frame designed for the picture by the artist.

Signed at the right. Height, 14 inches; width, 10 inches.

330.

74

GEORGE HOUSTON
(Glasgow School)

The Shores of Iona

A low-toned picture of a rocky shore, changing in the distance to sandy beach, on which the sea, a beautiful play of purple and green, is breaking in white foam. In the flower-strewn foreground, at the left, a man leans against the stern of an old boat that is drawn high above the water. The shadow of a large rock on the right adds a darker note to the composition.

Signed at the left. Height, 28 inches; width, 36 inches.

80.

75

CHARLES H. MILLER, N. A.

Springfield Valley, Long Island

A cloudy sky. On the right, trees, with a farmsteading and figure with cattle. To the left a tree. The sun, shining through a rift in the clouds, gives a gleam of light in the foreground.

Signed at the right. Height, 12 inches; width, 22 inches.

15.

76

CHARLES REIFFEL

A Street in Tangier

A white-walled street; the left side with its doorway and windows in sunlight. In the shadow of the house, on the right, is a figure, his back to the spectator. Further down the street more figures in sunlight, their Oriental costumes adding color to the little canvas.

Signed at the left. Height, 9 inches; width, 6½ inches.

77

30.

FREDERICK RONDEL

Summer in New England

A verdant New England landscape beneath a blue sky. In an open space in the center of the picture, on the further bank of a stream, two ladies and a man are talking with a youth who wears a white shirt and carries a fishing rod over his shoulder. Boats are moored at the side of the stream, which reflects the figures above them, reproducing the white and pink notes of their costumes. From the nearer bank, visible at the lower left-hand corner, a tree, with few branches and clumps of foliage, rises beyond the top of the picture.

Signed at the left. Height, 8 inches; width, 10 inches.

78

40.

ISABEL L. ROSS

A Bit of Venice

On the right, the dome of a church, delicate in color, in the bright sunlight. To the left, the masts of boats. Nearer the observer, a bridge spans the canal, and gondolas are moored near a building of which just a corner is seen on the right; they and the mooring piles are reflected in the green water.

Height, 11½ inches; width, 14½ inches.

79

100.

EDMOND CHARLES YON

Landscape, St. Auld, France

Beneath a summer sky with fleecy clouds, lies a river, its calm water reflecting the abrupt banks of its further shore. On either side of the flat valley, through which the river winds, is a hilly country; the skyline broken here and there with the forms of tall poplars. At the nearer shore of the stream is a boat among the rushes, and in the immediate foreground, at the left, a woman, beside a wheelbarrow, washing clothes at the water's edge. At the right, a break in the bank makes a pleasant variation in the green of the grass.

Signed at the right. Height, 12 inches; width, 18½ inches.

LIST OF DRAWINGS TO BE SOLD AT THE CLOSE OF FIRST EVENING'S SALE OF PAINTINGS

THESE drawings, done between the years 1880 and 1890, were made for reproduction in Mr. Kurtz' "Academy Notes." Made by the artists themselves, after their pictures that were hung at the National Academy of Design during those years, they have an unusual interest.

Artist	Title of Work
Baker, William Bliss (deceased), 1885,	Solitude.
Bridgman, F. A., 1881,	Waiting for Orders.
Brown, J. G., 1888,	Kiss Me.
Chapman, Carleton T., 1887,	Twilight, Coast of Holland.
Chapman, Carleton T., 1885,	Through the Deep Purple of the Twilight.
Chase, Harry (deceased), 1882,	The Departure.
Curran, Charles C., 1885,	An Autumn Day.
DeHaas, M. F. H., 1884,	A Stormy Day.
DeHaas, M. F. H., 1889,	A Moderate Breeze, Coast of Maine.
Dewey, Charles Melville, 1884,	At the Ebb of the Tide.
Dielman, Frederick, 1888,	Study Head.
Dolph, J. H., 1882,	Humble Life.
Eaton, Charles Harry, 1885,	Autumn Days.
Eaton, Charles Warren, 1887,	Night Cometh On.
Eichelberger, R. A. (deceased), 1889,	The Harbor River in Winter.
Fitz, Benjamin R. (deceased), 1886,	A Moment's Respite.
Fitz, Benjamin R. (deceased), 1888,	Taking in the Clothes.
Fitler, William C.,	A Showery Day.
Foster, Benjamin,	In Picardie.
Gaul, Gilbert, 1883,	Silenced.
Gibson, William Hamilton, 1884,	A Reminiscence of the Housatonic.
Gifford, R. Swain, 1886,	Autumn in New England.
Huntington, Daniel, 1884,	The Goldsmith's Daughter.
Inness, George (deceased), 1885,	A Sunset.
Inness, George (deceased), 1882,	Under the Greenwood.
Shurtleff, R. M.,	"When Forest Leaves are Bright."
Wiles, Irving R.,	A Costume Study.
Eaton, Charles Harry,	Morning in the Meadows.
Parton, Arthur,	A Winter Morning.
Bristol, J. B.,	Shadows on the Hills.
Miller, Charles H., 1888,	The Emblem of Universal Peace — Ending of a Tempest in Tyrol.

Artist	Title of Work
Satterlee, Walter,	A Confidential Friend.
Cox, Kenyon, 1887,	The Pier.
Ward, Edgar M., 1886,	Resting.
Woodward, J. D.,	Afternoon on the Avon.
Chapman, Carlton T., 1888,	February Rain — East River.
Brown, J. G., 1887,	Professional Pride.
Moran, E. Percy, 1883,	An Old-Time Melody.
Barnsley, J. M., 1889,	Twilight, Gloucester Harbor.
Casilear, J. W.,	Genesee Valley.
Van Elten, Kruseman,	Sunset After Rain.
Eaton, C. Harry,	The River.
Weldon, C. D.,	"The Wedding Dress."
Eaton, C. Harry,	The Shiawassee River.

CATALOGUE

SECOND EVENING'S SALE, FRIDAY, FEBRUARY 25, 1910

50.

80

TONY NELL

In the Hallway

A little street child in the light of a hall lamp, the upper part of her face shadowed by the black hat she wears. Her shadow is cast upon the wall, near which she stands. With her left hand she holds an umbrella.

Signed at the left. Height, 30 inches; width, 17 inches.

165.

81

ADELAIDE DEMING

"Moon Shadows" (Water Color)

Of this picture Rhoda Holmes Nicholls in *Pallette and Bench* for December, 1908, writes: "We hail with pleasure the picture that takes the Beal Prize, 'Moon Shadows,' by Miss Adelaide Deming. It is the gem of the exhibition; view it from far or near, the charm is the same. The subject is a field with hills at the back and lighted cottages in the mid-distance. A tall tree casts its shadow across the middleground. The effect is neither of blue nor green moonlight; it is gray with a suggestion of both those colors, an effect so familiar that it convinces at once. . . . . There is light enought to suggest local color, the foreground is strong and rather detailed. The shadow of the tall tree is transparent, and the whole effect ethereal and dreamy. A beautiful picture to live with."

The *International Studio*, January, 1909, also contains a reproduction of this picture, and Minna C. Smith writes: "All shapes in nature have somewhat which is not of themselves; the best pictures give at least 'vague outlines of the Everlasting Thought.' This quality, always in pictures with any modicum of permanence, is

G. R. FOUACE: STILL LIFE

not less definitely found in 'Moon Shadows,' by Adelaide Deming, than those merits of method and clarity which helped to win for this one of her pictures the annual William R. Beal Prize."

This picture was purchased by Mr. Kurtz before the opening of the exhibition at which it received the Beal Prize.

Signed at the left. Height, 24 inches; width, 36 inches.

82

300.

G. R. FOUACE

Still Life

Illustration

A still-life study with the light falling from the left. At the right is a large, brass pan, its inner surface polished and brilliant with reflections. Below it are strawberries on a large, green leaf. One of the strawberries has rolled onto the table, near a great bunch of asparagus, which shows light against the rich brown background at the left.

Signed at the left. Height, 18 inches; width, 26 inches.

83

out

DUBOIS F. HASBROUCK

Indian Summer

A blue sky in which float soft clouds. Beneath it a farming country, with farm buildings near the horizon. In the middle distance is a fence across the picture, with two trees on the right and in the foreground a creek.

Signed at the right. Height, 12¼ inches; width, 10 inches.

84

45.

WILLIAM KENNEDY

(Glasgow School)

Farmyard

A view of an old Scottish farmyard in strong sunlight. In the shadow at the left, where a ladder leads to a loft, a young

woman stands near an open door. She wears a dark skirt, a white waist, and a red handkerchief covers her head. In the center of the picture is a red cart to which is harnessed a white horse. A man is feeding the horse from a nose bag, and above, in a loft, another man unloads the bales of hay from the cart. Hens are feeding in the farmyard, and over the back of the horse, through a wide doorway, the distant sky makes a delightful note of blue.

Signed at the right. Height, 12 inches; width, 15 inches.

65.

85

M. DEFOREST BOLMER

Looking Toward the Sea

A wide stretch of marsh land with trees in the middle distance. Beyond, a glimpse of the sea with a gleam of the breakers. Above, are great, soft clouds with patches of blue sky.

Signed at the right. Height, 21½ inches; width, 16½ inches.

15.

86

ELEANOR A. HOLMES

Pink Roses

Pink roses lying on a polished table, beside a glass bowl, which is to the left. At the right, two petals, detached from the flowers.

Signed at the left. Height, 10 inches; width, 14 inches.

12.

87

ELEANOR A. HOLMES

A Bowl of Roses

Against a gray-green background is a glass bowl with a pink rose. Beside it, to the right, a second rose lies on the table.

Signed at the left. Height, 10 inches; width, 14 inches.

88

JERVIS McENTEE, N. A.

50.

A Mountain Brook

In the foreground, the water, and the rocks and pebbles surrounding it, are in shadow. Beyond, are the woods in sunlight, the trunks of some of the nearer trees showing dark against the warm autumn foliage.

Signed at the right. Height, 11 inches; width, 15½ inches.

89

STUART PARK
(Glasgow School)

50.

White Violas

A particularly successful example of this artist's work. The flowers are beautifully arranged, and painted with an astonishing ease and directness that makes one feel the artist's joy in their delicate beauty. The canvas of a beautiful tone.

Signed at the right. Height, 12 inches; width, 15 inches.

90

J. ALDEN WEIR, N. A.

40.

The Court of Honor, World's Columbian Exposition
(Water Color)

A water color drawing of this architectural triumph. The flags are flying on the white palace at the left, across the lagoon, and in the distance on the right. In the foreground, crossing a bridge, the crowds of sightseers come and go. The warm tones of the pavement and the yellow of the statue in the distance make a delicate contrast for the blue of the sky and water.

Signed at the left. Height, 15 inches; width, 20½ inches.

91

20.

HENRY B. SNELL, N. A.

Sails in Sunlight

In the center of the picture, in charge of a tug, is a schooner, its sails warm in the sunlight and contrasting beautifully with the violet quality of the sky beyond, its hull adding a needed note of dark to the composition. The water smooth, with a gentle swell, reflects the sails.

Signed at the right. Height, 12 inches; width, 14 inches.

92

15.

YETO GENJIRO

Serving the Guests

Through a doorway, in the screen-like partitions of a Japanese house, comes a figure. Her kimono beautiful in color, against the tones of the floor and background beyond. In her hands, held high so that it obscures the face, she carries a tray with entertainment for her guests. At the right, on mats, kneeling in Japanese fashion, are two figures, the nearer one drinking tea. The whole done in the Japanese manner, though with evidences of a western influence.

Signed at the left. Height, 10¼ inches; width, 15¼ inches.

93

12.

CHARLES REIFFEL

A Bit of Tangier

A side street in Tangier. The warm tones of the uneven street pleasant in color, with the plastered masonry of the houses and garden walls. At the left, above a wall, through which leads a half-open door, a tree showing adds a note of green to the composition.

Signed at the left. Height, 7¾ inches; width, 6 inches.

94

45.

GEORGE W. MAYNARD, N. A.

After Rain, Easthamton, Long Island

Meadow land, through which flows a stream; and in the background, rising ground with trees and houses breaking the line of the horizon. The drenched land showing dark against a light sky that is fast clearing of clouds.

Signed at the right. Height, 10 inches; width, 14 inches.

95

65.

HERMANN DUDLEY MURPHY

The Lavender Shawl (Water Color)

The figure of a girl, standing against a simple background of gray-green drapery. Her hair is the only dark note in the picture. She is turned a little away from the spectator, her face seen almost in profile. She wears a white dotted muslin frock cut low at the neck. Her shawl, hanging from the right shoulder, is held to her side by the left fore arm. She holds flowers in her left hand.

Monogram to the left. Height, 18½ inches; width, 10 inches.

96

150.

ARTHUR PARTON, N. A.

Summer Skies

A cloudy, sunlit sky. In the foreground, water, with rushes and lily pads. To the right, a figure with a pole. Beyond a rolling country are mountains, gray-blue through the moist atmosphere, their outlines broken on the right by the tops of the foreground bushes, and on the left by the larger trees of the middle distance.

Signed at the left. Height, 16 inches; width, 25 inches.

55.

97

EASTMAN JOHNSON, N. A.

Captain Folger of Nantucket

A portrait, to about the waist, of a fine old sea-captain, the head, with its gray moustache and beard, full of character and beautifully painted; the handling reminding one of a Rembrandt. He is turned slightly to the observer's left and wears a dark tie. A very interesting canvas.

Signed at the left. Height, 26 inches; width, 22 inches.

35.

98

LENA KENNEDY
(Glasgow School)

Light at Evening Time

In the middle distance, in the gloom of the twilight, a bridge crosses a stream. At the right is a tree and, dimly discernable, beyond the bridge are houses. Beneath large trees, at the left, more clearly seen, is a house with white walls and red roof. The sky is gray with a gleam of light near the horizon, at the middle of the picture.

Signed at the right. Height, 12 inches; width, 16 inches.

85.

99

CHARLES J. HAGBERG

Moon Rise at Sea

A full moon rising in a clear sky and lighting a wide stretch of tossing sea, its waves rolling toward the observer to where, in the foreground, they break and run far up the beach.

Signed at the left. Height, 24½ inches; width, 42 inches.

GEORGES BELLENGER: THE SHORES OF BRITTANY

FRANCIS C. JONES, N. A.: THE VILLAGE BOTANIST

100

FRANCIS C. JONES, N. A.

115.

The Village Botanist
Illustration

A figure of an old man seated near a window. The light falls strongly on his head as he consults a book regarding a specimen he holds in his right hand. On the bench near the window, boxes and dried plants. The lower part of the picture, and the wall behind him, are bathed in shadow. Out through the window are sunlit trees, and summer clouds float across the sky.

Signed at the left. Height, 20 inches; width, 14 inches.

101

GEORGES BELLENGER

140.

Shores of Brittany
Illustration

In the middle distance, beyond the great rocks of the foreground, lies a reef, on which the waves are breaking as they roll in from the wide expanse of the Atlantic. Above them the gulls are flying. The gray of the sky, the blue of the water, and the color of the rocks make a rich, low-toned harmony.

Signed at the left. Height, 21½ inches; width, 28½ inches.

102

J. B. BOTTO

30.

"The Shadows Steal Out of the Twilight Land"

The sun has set, but its light still flushes the sky, throwing into relief the branches of the elm trees in the foreground. Between the elms in the middle distance is a house, its lighted windows and the smoke from the chimney adding the suggestion of comfort to the sense of the stillness of evening, so admirably given in this little canvas.

Signed at the right. Height, 8¼ inches; width, 12¼ inches.

45.

103

J. H. DOLPH, N. A.

An Interesting Tale

An ably painted little picture of a kitten, ready to pounce on a mouse, which has been caught in a trap, the kitten with white nose and paws, and an expressive face.

Signed at the left. Height, 7¼ inches; width, 10 inches.

130.

104

CHARLES H. DAVIS, N. A.

The Edge of the Woods, "Twilight"
Illustration

A quiet evening scene, with pine trees showing dark against a sky flushed with the last rays of the sun. Beyond the broad field, to the right, a line of trees form the horizon. A path, barely visible in the gloom, leads from the foreground back through the center of the picture.

Signed at the right. Height, 13 inches; width, 18 inches.

35.

105

H. GORDON GRANT

The Spook (Water Color)
Illustration

A graveyard in the moonlight, the gravestones casting shadows upon the snow. A family, father, mother, and three children, passing by, look, with terror-stricken faces, through the bars of the iron fencing. The light of a street lamp above them throws their faces into greater relief against the dark of the trees behind them. A deep blue sky completes a picture in which the effect of light is represented as admirably as the incident is portrayed.

Signed at the left. Height, 28½ inches; width, 22 inches.

CHARLES H. DAVIS, N. A.: THE EDGE OF THE WOODS, "TWILIGHT"

GORDON H. GRANT: THE SPOOK

106

J. B. BRISTOL, N. A.

165.

An Inlet at Moose Head Lake

A wide expanse of country with hills and mountains in the distance. The left foreground in deep shadow and beyond it a stretch of water, its distant surface reflecting the sun in a line of light. At the right, near the foreground, is a small house in shadow, its light smoke curling upward. The sunlit corner of the canvas reveals a path, which leads into the picture. The sky is bright and very delicately gradated.

Signed at the right. Height, 14 inches; width, 22 inches.

107

DuBOIS F. HASBROUCK

130.

A Winter Morning in New Jersey

In the middle distance of a snow-covered landscape is a farmsteading. The house on the left and the trees about it showing dark against the delicate sky, flushed with the light of the rising sun. In the foreground is a frozen stream, its polished surface reflecting the tree tops.

Signed at the left. Height, 14 inches; width, 24 inches.

108

DuBOIS F. HASBROUCK

65.

October Afternoon in the Catskills

A woodland scene. The cool and shadowed foreground reflects the autumn sky. The warm foliage of the trees beyond the creek golden in the hazy, autumn sunlight. Beyond them is a field with trees in the distance. Painted in a freer manner than was usual with him.

Signed and dated at right. Height, 14 inches; width, 20 inches.

100.

109

THEODOR HUMMELL

Sleeping Child (Study in Gray and Green)
Illustration

A little girl asleep in a large chair, her head on her left shoulder, her hands still in a black muff that lies in her lap. She is dressed in a green coat trimmed with fur. The corner of the red lining, which shows, is a pleasing contrast to the green, and the grays that complete the picture make a pleasant combination. The painting is done with a pallet knife to obtain greater purity of color. This picture was bought from the Exhibition of Contemporary German Artists brought to America by Mr. Kurtz in 1906.

Signed at the left. Height, 33¾ inches; width, 26¼ inches.

55.

110

GEORGE W. MAYNARD, N. A.

The Breakers

A wide expanse of sea breaking in surf on the beach. In the distance a sail.

Signed at the left. Height, 10 inches; width, 24½ inches.

100.

111

GEORGE PIRIE
(Glasgow School)

A Cock
Illustration

An interesting canvas. The warm gray green of the background, the color of the comb, the warm reds of the back feathers, and the darks of the breast and tail form a beautiful combination, to which the peacock blue note in the wing adds a delightful contrast. The manner in which it is painted shows the accomplished technique of the artist.

Signed at the right. Height, 16½ inches; width, 20 inches.

THEODOR HUMMELL: SLEEPING CHILD,
STUDY IN GRAY AND GREEN

GEORGE PIRIE: A COCK

112

LEO PUTZ

50.

Washerwomen, Verona

A broadly painted picture of four Italian women at the public washing place. They kneel over, washing clothes in the water of the river. Beyond them, the piers of a bridge cast shadows on the water. Behind them is piled the washing. A pleasant scheme of colored grays, to which the figures of the women at either side of the composition add darker notes.— *From the Exhibition of Contemporary German Artists.*

Signed at the right. Height, 22½ inches; width, 26½ inches.

113

F. K. M. REHN, A. N. A.

510.

Old Wharves, Gloucester Harbor, Morning

On the right, the old wharves, with schooners, still indistinct in the gloom of the departing night; their masts and sails against a morning sky. A little to the right of the canvas is a figure in a dory silhouetted against the light water, where it reflects the glow of the rising sun.

Signed at the right. Height, 16 inches; width, 26 inches.

114

IRVING R. WILES, N. A.

85.

In the Garden

A path leads straight from the foreground of the picture, sunlit, excepting where the branches of the apple trees on the left throw a pattern of shadows. In the middle distance, and near the center of the canvas, is seated a young girl in a white dress. Her elbow rests on the back of a red garden seat and, with her cheek resting against her hand, she looks out of the picture at the spectator. Her attitude expressive of the peace of a pleasant summer's day.

Signed at the right. Height, 19 inches; width, 13 inches.

65.

115

MAX WEYL

On Rock Creek Near Washington, D. C.

The upper part of the canvas is a mass of foliage and tree stems. In the distance, at the turn of the creek, and nearer, at the left, on a rocky point, which forms one bank of the stream. Upon the right the bed of the creek is bare. The distance and the left bank are flecked with patches of light where the sun shines through the foliage.

Signed at the right. Height, 18 inches; width, 27 inches.

50.

116

CHARLES WARREN EATON, N. A.

Twilight After Rain

Low in tone, with the gloom of the coming night. Under the clouds of the late storm, the light of the sunset makes a rosy line at the horizon, against which the trees of the middle distance show dark. In the foreground, meadow land with a small stream, and the slender trunks of two trees reaching from the bottom to the top of the canvas.

Signed at the right. Height, 7 inches; width, 10½ inches.

150.

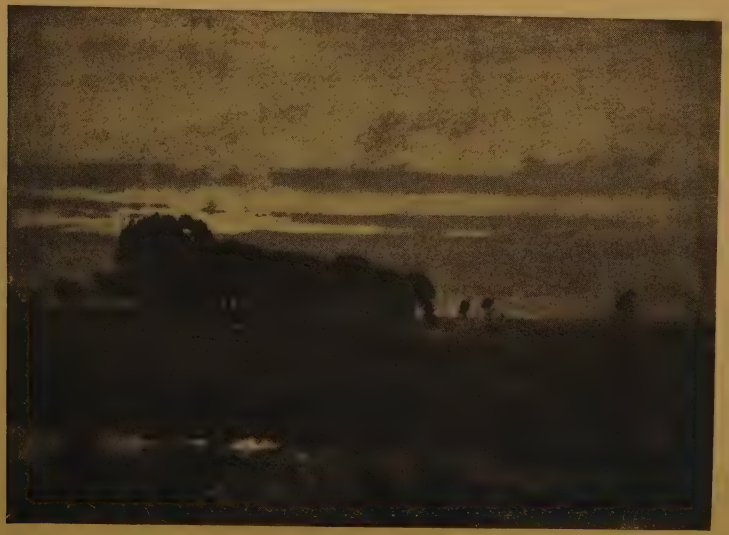
117

SIR JAMES GUTHRIE, P. R. S. A.

Street in Oban, Night

The sky is clouded, excepting where, at the left, one sees beneath them the dying light of the day that is gone. The house roofs here show strongly dark against it. At the right of the center, a great tower rises nearly to the top of the picture, and beneath it in the gloom of the wide street below, a gloom modified here and there by the lights from doors and windows, figures are moving to and fro.

Signed at the left. Height, 16 inches; width, 12 inches.



LUIGI LOIR: THE EVENING'S GLEANINGS

95.

118

CHILDE HASSAM, N. A.

Evening—Return From the Fields

Something less than half-way up the canvas, the horizon, a line of rounded tree tops and the red roofs of a large house, extends across the picture. The afterglow flushes the expanse of clear sky; brightest and rosy near the center of the picture, and gradated with a beautiful color change to the delicate blue of the upper sky. At the right is a great gray house with a walled garden, and leading to it from the left a road makes a narrow line of light. Along the road a group of laborers are riding home, one of them on a white horse. Their forms, and those of the haystacks beyond them to the left, but softly visible in the evening light. The picture is thinly painted on a wooden panel, which has served to add warmth to the color of the broad fields of the foreground. A quiet sense of the stillness of evening pervades this admirably painted picture.

Signed at the right. Height, 12½ inches; width, 16 inches.

110.

119

WILLIAM KENNEDY
(Glasgow School)

Moonlight

The moon is rising behind the thatched roofs of the old Scotch barns. In the farmyard are a number of black pigs, and nearer the immediate foreground two ducks are swimming in a pond, from which one of the pigs is drinking. The color of the sky and the thatched roofs, of the gray walls of the buildings, and the warmer color of the yard itself, make a most agreeable color scheme.

Signed at the right. Height, 12 inches; width, 15 inches.

95.

120

LUIGI LOIR

The Evening's Gleanings
Illustration

A dark mass of trees against a beautifully gradated evening sky, with long straight clouds near the horizon; and through the

trees the red of the sunset. In the wide fields, which stretch from the trees to the foreground, are figures gleaning, dimly seen in the failing light. In the foreground is a pond, reflecting the light of the sky. A beautiful composition, pervaded by a sense of peace and quiet.

Signed at the right. Height, 12 inches; width, 16 inches.

100.

121

GEORGE W. MAYNARD, N. A.

Old Windmill, Dordrecht, Holland

From among trees and bushes rises a Dutch windmill, its sails showing against a clear sky. In the foreground, to the left, a girl standing, with linen bleaching on the grass. To her left, a plank bridge across a narrow stream.

Signed at the left. Height, 12 inches; width, 15 inches.

255.

122

FREDERIC MONTENARD

The Mediterranean, near Toulon

Illustration

Beneath the blue sky, with scarcely a cloud to disturb its beautiful gradation, is the deeper blue of the Mediterranean. Beyond, are the mountains at the right, and in the foreground, rowboats, with redcapped sailors plying long oars. On the left, separated from the water by a grassy place with weeds and flowers, is a road leading into the picture along the coast. In the distance, a covered wagon lumbers along in the heat, and nearer, just passing the gateway in a wall which separates from the roadway the trees and garden of a house at the extreme left, is an empty cart, its shadow dark upon the bright sunlit road. The picture is beautifully composed and painted and conveys a sense of the heat and quiet of Southern France.

Signed at the left. Height, 19 inches; width, 30 inches.

80.

123

HERMANN DUDLEY MURPHY

The Portiere (Water Color)

A girl in a white dress with reddish belt, standing against a lilac curtain, which contrasts with the green walls of the room. At the left, a large jar and, at the right, high up, a bowl and small vase. Lower, at the right, is a Japanese kakimono. This picture was awarded a bronze medal at the Universal Exposition, St. Louis, 1904.

Monogram at the right. Height, 20 inches; width, 12½ inches.

240.

124

ERNEST PARTON, N. A.

An Old Road in Wales
Illustration

Beneath an old stone bridge runs a creek, its brown waters reflecting the rocks and pebbles of its banks. Crossing the bridge is a white farm horse, on which is a man, seated sidewise. Above tower great trees, their luxurious foliage patterned against the light clouds of the sky. On the left, the side of the road, which coming from the distance leads out of the picture, is banked with stone, and below, on the grass of the foreground, are dead tree branches.

Signed at the left. Height, 42 inches; width, 31 inches.

37.

125

CHARLES REIFFEL

The Lightning

Above a wide expanse of water, on the further side of which is a distant shore line, are great thunder clouds, their towering forms reaching up into the clear sky. At the right, a flash of lightning illuminates them, forming the largest light of the composition, and giving light reflections in the water beneath it.

Signed at the left. Height, 10½ inches; width, 11¾ inches

ERNEST PARTON: AN OLD ROAD IN WALES

FREDERIC MONTENARD: THE MEDITERRANEAN, NEAR TOULON

GEORGE WETHERBEE: MUSIC OF PIPE AND BROOK

126

GEORGE WETHERBEE

355.

Music of Pipe and Brook

Illustration

An idyllic picture, presenting an effect of landscape and sky that at once brings to mind the masterpieces of Corot. In the foreground, a foaming brook makes its way through a mass of large stones and spreads out in a pool below them. At the right, a nude shepherd, under the shade of a large tree, plays upon his pipe. Near the top of the hill, in the middle distance, are several sheep. The sky is wonderfully luminous, and the sunlit clouds actually appear to be suspended. The work, as a whole, is individual and masterly. This represented Mr. Wetherbee at the Universal Exposition, St. Louis, 1904.

Signed at the left. Height, 29 inches; width, 36 inches.

127

GEORGE H. BOGERT, A. N. A.

205.

Sunrise, Coast of France

A light canvas. A few clouds in the sky and the sails and hulls of the fishing boats of Etaples making the darker notes of the picture. The sky about the sun is rosy, and brightest in its upper parts, with a good suggestion of atmosphere. At the right are the houses of the village, the lights in some of the windows still burning. The water of the foreground reflects the dark boats and the colors of the sky, and, near the horizon, the rising sun.

Signed at the left. Height, 22 inches; width, 36 inches.

128

CHARLES LOUIS COURTRY

75.

A French Farmyard

In the background, at the left, a farm building with white walls and red roof, and about it, trees. In the foreground, on the right, a shed with thatched roof, in front of which are barnyard fowls. At the left is a trough.

Signed at the left. Height, 9½ inches; width, 12¾ inches.

300.

129

J. WHITELAW HAMILTON
(Glasgow School)

The Ebbing Tide

At the top of the canvas a row of houses and shops. To the right, one sees part of a pier and, at the left, an old stone bridge, from under which a little stream winds down to the salt water. The tide is nearly out, and back of the high tide line sit a group of ladies, from which, racing across the wet sand toward the spectator, come children, to wade in the salt water. Very delicate and beautiful in color.

Signed at the left. Height, 18 inches; width, 24 inches.

150.

130

E. A. HORNEL
(Glasgow School)

Street Scene, Tokyo, Japan

In the warm, sunlit street, Japanese maidens are moving to and fro. Their kimonos and variegated parasols forming interesting colors and patterns in connection with the great streamers, which, from the tops of long poles, swing in the breeze. Reds, greens, blues, and yellows, with some black notes, combine to make a most pleasing color scheme.

Signed at the right. Height, 30 inches; width, 19 inches.

110.

131

WILLIAM MOUNCEY

The Mill Pond

At the left are trees overhanging the pond, and beyond, gray-roofed buildings, their light walls reflected in the water below. In the sky above float summer clouds. This picture reminds one in subject and treatment of the English master Constable.

Signed at the left. Height, 14 inches; width, 16 inches.

132

27.

RHODA HOLMES NICHOLLS

Fisherman Returning (Water Color)

Along a path, in the moonlight, a white-bearded fisherman comes toward the spectator. On his right shoulder he carries a pair of oars. His left hand clasps that of a little girl who walks beside him, looking up into his face. Her figure is light against the dark trees beyond her. To the left is a white house with a light in the window, and above in the sky one star.

Signed at the right. Height, 19¼ inches; width, 13¼ inches.

133

105.

JOAQUIN SOROLLA Y BASTIDA

Playa de Biarritz

The observer looks down upon a beach, where, in the foreground in the shadow of the rocks and buildings at the right, holiday makers are enjoying the seaside. In the upper corner of the sketch, at the left, the beach is in bright sunlight, out into which the line of figures emerge.

Signed at the right. Height, 6¼ inches; width, 9 inches.

134

500.

GROSVENOR THOMAS
(Glasgow School)

A Summer Night
Illustration

This picture was described in *Academy Notes* by Mr. Kurtz as follows: "A picture of exquisite poetic feeling. It is a moonlight effect. The sky is suffused with the influence of the full moon — the mere rim of which shows from behind a dense clump of trees in the middle distance. A river flows into the fore space, reflecting the tender luminous sky and the dark mass of trees at the left — among which one discerns an old mansion, half hidden, with a light in one of the windows. There is a red light, also, down by the shore, which is reflected in the water below. The tall feathery trees on the

right bank of the stream suggest, in a measure, the trees of Corot. One feels that the slightest breeze might stir the branches.

"There is a majestic quality in the composition of this picture. It has great dignity, simplicity, and wonderful pervasive charm. It is full of refinement and is an expression not only of truth, but of deep poetic feeling. It is a work to which one may go again and again without exhausting it. It continually 'grows upon one,' developing new sources of charm as one learns to know it better."

Signed at the left. Height, 38 inches; width, 26 inches.

55.

135

DOUGLAS VOLK, N. A.

Puritan Maid

Head of a young girl turned three-quarters face, the eyes looking out of the picture at the spectator. The head covering hiding part of the forehead.

Signed at the right. Height, 10 inches; width, 8 inches.

90.

136

IRVING R. WILES, N. A.

Baby's Holiday

In the summer house in the foreground, two figures are seated, the one nearest the spectator with her back turned. She holds a fan in her hand. The other is seated by a table, at the opposite side of which, near the center of the picture, the baby is standing. A dog looks up into the baby's face. Beyond a railing, the grounds about a large house are dappled with sunshine and shadow. The dark door and the white frames of the windows of the house make strong notes in the background. A path leads away at the right of the picture, down which, under the trees, comes a figure.

Signed at the left. Height, 26 inches; width, 20 inches.

GROSVENOR THOMAS: A SUMMER NIGHT

A. HERVIER: LANDSCAPE NEAR BARBIZON

DAVID ADOLF CONSTANT ARTZ: A DUTCH BABY

137

RALPH ALBERT BLAKELOCK

510.

Autumn

Beyond a dark foreground, between the trunks and foliage of large trees, is an open space, on the further side of which are trees with warm, autumnal foliage. At the right, from the distant horizon, the sky gradates upwards to a deep blue.

Signed at the left. Height, 16 inches; width, 24 inches.

138

DAVID ADOLF CONSTANT ARTZ

200.

A Dutch Baby

Illustration

In an old-fashioned, closed-in chair with a high-carved back a little baby is sitting with plate and spoon. The baby, who sits fronting to the left, wears a white woolen cap, a white dress with short sleeves, and a blue shawl over its shoulders; its fresh-colored head and chubby arms glowing in the light against a rather dark, greenish background.

Signed at the right. Height, 8¼ inches; width, 5⅝ inches.

139

A. HERVIER

275.

Landscape Near Barbizon

Illustration

In the center, massive trees rise against the gray, cloudy sky; their branches and foliage beautiful in quality. Beneath them stands a young woman with a red skirt, a note of color delightfully related to the rest of the canvas. Beyond her, and beyond the trees, are houses, their roofs dark and light. At the right is a pond in the foreground, and to the left a pile of wood beside the road. A picture requiring quiet contemplation for a proper appreciation of it, and to be lived with to be thoroughly enjoyed.

Signed at the right. Height, 13 inches; width, 16 inches.

120.

140

CHILDE HASSAM, N. A.

A Girl in Pink

A girl in a pink dress, seated out of doors, busy with fancy work. She faces to the left. Beyond her on a low parapet are great pots of scarlet geraniums, and in the distance a garden with trees.

Signed at the left. Height, 24 inches; width, 18 inches.

100.

141

CHARLES MELVILLE DEWEY, N. A.

Moonlight

A dark land with trees rising on the left, showing at the edge of their dark mass a soft pattern of trunks and foliage against the sky. On the right their branches, scantily clad with autumn leaves, reach nearly across the canvas, warm, against clouds lighted by the rising moon. The contour of the moon is obscured at top and bottom by the long lines of the clouds near the horizon. Directly below it are houses, dimly discernible, and in the foreground, water, lying in the cart ruts, reflects the light of the sky.

Signed at the right. Height, 17 inches; width, 22 inches.

300.

142

DAVID GAULD

(Glasgow School)

The Haunted Chateau

Illustration

In the foreground are trees with scant, autumn foliage. Beyond them a moat, and at the left an old stone bridge crossing it. At the right, through their slender gray trunks, one sees the gray walls and dull red roofs of the haunted chauteau. The sky is gray and the whole picture, beautifully composed in its arrangement of line and form, is a harmony of colored grays, becoming more definite in color on the roofs of the castle and in the green of the foreground.

Signed at the right. Height, 16 inches; width, 24 inches.

DAVID GAULD: THE HAUNTED CHATEAU

WILLIAM M. CHASE, N. A.: GIRL IN JAPANESE COSTUME

143

WILLIAM M. CHASE, N. A.

130.

Girl in Japanese Costume

Illustration

A brown-haired, blue-eyed girl in a blue kimono with bright, red sash. She is seated a little to the right of the canvas and, fronting towards the left, is seen to the waist. The head, tipped a little to the right, is turned toward the spectator, the eyes looking out of the canvas. The background is simple, and against it the coloring of the head and the blue of the flowered kimono, its dashes of red supplementing the color of the sash, form a most agreeable combination.— *From Thomas B. Clarke Collection.*

Signed at the left. Height, 24 inches; width, 16 inches.

144

310.

D. Y. MacGREGOR

(Glasgow School)

On the Stour

A delicately colored picture of a Scotch landscape. In the humidity of the atmosphere the smaller details are lost and one sees only the soft shapes of the larger masses. In the distance a tower rises, breaking the horizon line, and coming down to the immediate foreground is the river, its light banks gleaming through the moist air, and its waters reflecting the blue sky.

Signed at the right. Height, 15½ inches; width, 20½ inches.

145

105.

THOMAS SULLY

Study of a Woman's Head

A head of a young girl, slightly turned to the right. She wears a white head dress, from under which her brown hair, parted in the middle, curls at either side of her forehead. Her face, with blue eyes, fresh complexion, and full lips, is pleasant in expression and beautiful in color. Coming one day to a favorite pupil, at work from the model, Sully, sitting down, said, "Let me show you how to

paint a head," and completed at one sitting this charming portrait. He thereupon presented it to the student as a memento of his friendship. It was from the pupil that Mr. Kurtz purchased the picture.

Mr. Kurtz wrote this note regarding it: "Painted about 1845, in a single sitting — only the head approximately 'finished.' For freedom in handling and freshness and purity of color an unusual example of the painter's work."

Height, 20 inches; width, 17 inches.

300.

146

CARLETON J. WIGGINS, A. N. A.

Evening — Street in the Village of Grez, France

Illustration

Under a most tender and luminous blue sky in which one feels the influence of the sunset, the street is in shadow except where the last rays of the sun linger upon the upper portions of the houses, the thatched roofs, chimneys and the gabled church tower. The soft contrast of the weak sunlight and the blue-gray shadowed walls is expressed with artistic feeling. One notes the truth of the "values" in this work, and must admire the exquisite harmony in its color.

Signed at the left. Height, 20 inches; width, 26 inches.

125.

147

EASTMAN JOHNSON, N. A.

Winter

Fronting the spectator with a frank expression is a young girl, holding in her right hand, which is bare, the rope of a sled which is a little behind her. Her cheeks are rosy, and her forehead is nearly hidden under her brown hair, which is cut straight across in a bang. She wears a dark hood, a light woolen cloud or muffler, and a dark green coat, its cape thrown back over her shoulder. Her left hand is mittened and her legs encased in gaiters, on which the snow shows in white patches. Behind her is a great bank of snow forming a light background for her little figure, and beyond

CARLETON J. WIGGINS, A. N. A.: EVENING, VILLAGE OF GREZ, FRANCE

JAMES PATERSON: CASTLE FAIRN

F. K. M. REHN, A. N. A.: A GLOWING SUNSET

DAVID ERICSON: THE MORNING OF LIFE (FRAGMENT)

the snow bank, to the left, are people skating. At the top of the picture, in shadow, with here and there a patch of sunlight, is a hillside with trees.

Signed at the left. Height, 51 inches; width, 32½ inches.

148

JAMES PATERSON
(Glasgow School)

300.

Castle Fairn
Illustration

A fine sweep of rolling country, partially wooded. In the distance Castle Fairn on the edge of the hill. Above float great cumulus clouds, their colored grays beautiful against the delicate blue of the sky beyond.

Signed J. P. at the right. Height, 18 inches; width, 36 inches.

149

F. K. M. REHN, A. N. A.

320

Glowing Sunset
Illustration

Back of the immediate foreground a large tree rises, its branches spreading across the top of the picture. Below the sky is yellow, changing to red at the horizon. At the right, on a stream that winds through a low, flat country, is a sailing barge, its mast and sails silhouetted against the sky.

Signed at the right. Height, 12 inches; width, 16 inches.

150

525.

DAVID ERICSON

"Morning of Life"
Illustration

This picture was described by Mr. Kurtz in *Academy Notes* as follows: "'Morning of Life' represents an expanse of water under an early morning sky, with a portion of a rowboat in the immediate forespace, with a beautiful little flaxen-haired boy of about five years seated in the stern, looking wonderingly at something which

attracts his attention beyond the observer, at the right. The first rays of the rising sun — not very strong, coming through the haze — touch the child's face and illuminate the tousled hair. The little boy wears a white blouse and blue knee breeches, and the figure and costume represent only intensified notes of the delicate colors pervading the canvas. A small boat, tied to a stake rising from the water in the middle space, is painted as Whistler would have painted it. Away off in the far distance, at the left, is dimly discerned the hull of a larger boat, giving a faint accent exactly where such an accent is needed. In the upper sky are drifting masses of rosy cloud and these are reflected in the ripples of the water in the forespace.

"In sentiment the painting is exquisite and appealing. One may imagine the child, just embarked on the voyage of life, regarding the world about him with wonder and with just a suggestion of timidity, yet expressing the unconscious joy of life without care or trouble; reflecting in his face the sunshine in his soul.

"The work is restful in feeling, refined, and harmonious in its soft, opalescent coloring. It is a picture to captivate at first sight and 'to grow upon one' as he comes to know it better."

Signed at the right. Height, 43 inches; width, 36 inches.

1300

151

THOMAS COUTURE

Head of a Woman

Illustration

A beautiful composition. The simple pattern of light and dark admirably arranged. The whole done in the very best manner of the painter of "Les Romans de la Decadence." Mr. Kurtz in one of his articles describes this picture as follows: "This head, which represents a dark-eyed, dark-haired woman of perhaps thirty years, has the fine color and tone one is accustomed to find in the work of the old masters. The view is three-quarter face turned to the left, the neck and shoulders bare except for the suggestion of a white chemise. There is a red ribbon in the hair. The eyes look straight at the observer and follow him. There is strong character in the face which is said to be a portrait of the wife of Couture."

This picture is undoubtedly one of the finest examples in America of this master's work. — *From George I. Seney Collection.*

Initials at the left. Height, 21 inches; width, 17½ inches.

THOMAS COUTURE: HEAD OF A WOMAN

ANTON MAUVE: SHEEP ON THE DUNES

152

JOAQUIN SOROLLA Y BASTIDA

100.

Playa de Valencia

In the foreground a beach, with a great rock at the right, and beyond the blue water of the sea, in which a group of children are bathing.

Signed at the left. Height, 5½ inches; width, 10 inches.

153

ANTON MAUVE

2.050

Sheep on the Dunes

Illustration

In the middle-ground a shepherd drives his flock to a narrow stream which finds its way among the sparsely grass-grown hummocks of sandy soil. The landscape stretches beyond to a far horizon, the line of which is broken at intervals by clumps of trees. Over all is a tender and very luminous sky. This picture was painted some years before the artist's death, is unusual among his works for the exceptional strength and richness of its color. In this respect it resembles more the work of Troyon, than the usual work of Mauve — particularly the latest work. This picture was considered by the painter Artz as one of the finest productions of his friend; his admiration of it caused him to become its owner, and it was purchased from his widow shortly after the death of Mr. Artz. It is painted on a panel.

Signed at the left. Height, 12½ inches; width, 18⅝ inches.

154

300.

R. MACAULAY STEVENSON

(Glasgow School)

Rhapsody

A delicate and beautiful composition. Above a mass of trees at the right is the pale moon, its soft light diffused throughout the picture. In the center, tall trees rise gracefully, their upper branches reaching above the top of the canvas, their delicate trunks and foliage beautiful against the moonlit sky beyond.

Signed at the right. Height, 20½ inches; width, 12½ inches.

1150

155

E. A. HORNEL
(Glasgow School)

Reverie
Illustration

"Reverie" painted at Kirkcudbright presents a tired — but not exhausted — child, lying stretched at full length on the beach, in the bright sunshine, free, careless, happy — beautiful! The joy of living beams from the bright eyes and sweet childish face. Such an expression is calculated to drive away the blues and to make even the suggestion of pessimism impossible.

Signed at the left. Height, 30¼ inches; width, 36¼ inches.

165.

156

DuBOIS F. HASBROUCK

Morning in the Catskills

A woodland scene with large trees, the distant ones bright in the morning light. Down a pathway, leading through the center of the picture, comes a woman with a little girl.

Signed at the left. Height, 10 inches; width, 12½ inches.

35.

157

D. Y. MacGREGOR
(Glasgow School)

Study of Trees (Crayon)

An interesting study of two large pine trees done in crayon on a tinted paper. Beyond them to the left, and seen through their lower branches, is a stream, with fields on the further bank and hilly country to the horizon.

Signed and dated at the right.

E. A. HORNEL: REVERIE

160.

DuBOIS F. HASBROUCK

Autumnal Sunset After Rain

A light clouded sky, brightest near the horizon. A little to the right, where the sun has set, the autumn trees show dark and warm. Just to the left of the center the gable roof of a house is visible, the smoke from its chimney blown southward toward a clump of trees. In the foreground, at the right, a stream reflects the trunks of the larger trees and the warm light of the sky.

Signed at the right. Height, 14 inches; width, 20 inches.

LIST OF DRAWINGS TO BE SOLD AT THE CLOSE OF SECOND EVENING'S SALE OF PAINTINGS

Artist	Title of Work
Inness, George (deceased), 1883,	A Summer Morning.
Johnson, Eastman, 1883,	"And So He Married the Princess."
Jones, Francis C., 1887,	The Unexpected Visitor.
Jones, Francis C., 1888,	The Favorite Grandchild.
Koeher, Robert, 1885,	The Socialist.
Maynard, George W., 1887,	An Amateur.
Moran, Thomas, 1882,	The Pueblo of San Juan.
Murphy, J. Francis, 1887,	Neglected Lands.
Nicoll, J. C., 1885,	A Summer Morning.
Palmer, Walter L., 1888,	On the Bozen Kill.
Pauli, Richard (deceased), 1889,	A Breezy Day.
Quartley, Arthur (deceased), 1886,	The English Channel Off Hastings.
Rehn, F. K. M., 1883,	Sundown, Gloucester Harbor.
Post, Ernest C., 1885,	Nightfall.
Richards, William T., 1889,	High-Tide.
Sarony, N.,	The Vase.
Schilling, Alexander, 1887,	Midsummer on the Aux Plaines.
Schilling, Alexander, 1889,	After a Shower.
Shurtleff, R. M., 1883,	In the Wild Wood.
Stark, Otto, 1888,	The Farmer's Boy.
Tyler, James G., 1887,	The Fortunes of War.
Ulrich, Charles F., 1884,	Study Head from "The Land of Promise."
Volk, Douglas, 1882,	"Just One Year Ago."

Artist	Title of Work
Walker, Horatio, 1888,	Early Morning in October.
Woodbury, Charles H., 1887,	The Edge of the Marsh.
Ochtman, Leonard,	The Homestead Path.
Blakelock, Ralph A.,	Landscape.
Eaton, C. Harry,	After the First Frost.
Dewey, Charles Melville,	Evening.
Brenner, Carl C.,	The Waning Year.
Melchers, Gari J.,	Waiting.
Davidson, J. O.,	The Battle of Lake Champlain
Butler, Howard Russell,	Santa Anna, Mexico.
Parton, Arthur,	In the Month of May.
Melchers, Gari J.,	The Letter.
Chapman, Carlton T., 1888,	Summer Morning on the Coast.
Gay, Edward, 1888,	The Waving Grain.
McCord, G. H.,	Winter Evening.
Chase, Harry,	New York Harbor, North River.
Fitler, W. C.,	A Gray Afternoon Near Sag Harbor, Long Island.
Brown, J. G., 1885,	The Monopolist.
Parton, Ernest, 1885,	A Wooded Vale on the Derwent, Derbyshire, England.
Ward, Edgar M., 1886,	The Blessing.
Curran, Charles C.,	A Pumpkin Field.

BIOGRAPHICAL

BIOGRAPHICAL

DAVID ADOLF CONSTANT ARTZ

BORN, The Hague, Holland, 1837; died, 1891. Pupil of the Amsterdam Academy, and of Mollinger and Israels. Bronze medal, Vienna, 1873; honorable mention, Salon, Paris, 1880; gold medal, International and Colonial Exposition, Amsterdam, 1883. Vice-president of the International Jury of Award, Exposition Universelle, Paris, 1889. Knight of the Oaken Crown, 1879. Chevalier of the Legion of Honor, 1889. Member of the Société Nationale des Beaux Arts, Paris.

"Like Israels, he is interested in human character and sentiment, and like Israels, he has sought and found his material in the types and circumstances of his native environment. At his best, he is a good craftsman, with a real gift of color, feeling for light and air, and that directness of touch which marks the painter."— *W. E. Henley.*

MISS L. C. ATKINSON

MISS ATKINSON'S flowers have that crisp vitality which is the subtle charm of successful painting of this class of still-life.—*Chicago Graphic,* 1892.

GEORGES BELLENGER

GEORGES BELLENGER was born at Rouen, 1847; died, 1883. A strong painter of landscape, genre, etc. Pupil of L. de Boisbaudran and Jean Paul Laurens. Exhibited in the Salon of 1880.

HILDA BELCHER

HILDA BELCHER is one of the younger New York artists who has won much favorable notice recently, taking the Beal Prize for her picture, "Young Girl in White," at the New

York Water Color Club exhibition of 1909. Her work attracted Mr. Kurtz's attention in the American Water Color Society exhibition of 1907, when he purchased her picture "Sibyl."

RALPH ALBERT BLAKELOCK

RALPH ALBERT BLAKELOCK was born in New York, 1847. Self-taught, he is recognized as one of the most individual and talented of our native landscape artists, and his pictures have been acquired by the most discerning of our connoisseurs. Represented in the George A. Hearn Collection, in the Metropolitan Museum of Art, New York. Honorable mention, Paris Exposition, 1900.

"His pictures are vibrant with a strange and penetrating charm of chromatic harmony. His color is as original and positive as are the theories which his art illustrates, and the strong individuality of the man impresses itself upon every manifestation of his art."— *Catalogue of the T. B. Clarke Collection.*

GEORGE H. BOGERT, A. N. A.

BORN, New York, 1864. Pupil of National Academy of Design, Puvis-de-Chavannes, Aimé Morot, and E. Boudin in Paris. Honorable mention, Pennsylvania Academy of the Fine Arts, 1892; Webb Prize, Society of American Artists, 1898; first Hallgarten Prize, National Academy of Design, New York, 1899; bronze medal, Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; gold medal, American Art Society, 1902; silver medal, St. Louis Exposition, 1904. His painting, "From St. Ives to Lelant," purchased for the St. Louis Museum of Fine Arts, 1895. Also represented in the permanent collection of the Albright Art Gallery, Buffalo, and in the George A. Hearn Collection at the Metropolitan Museum of Art, New York.

M. DE FOREST BOLMER

M. DE FOREST BOLMER was born at Yonkers, N. Y., 1854. Studied in Paris and Munich. Was made a member of the Salmagundi Club in 1904. He is a landscape painter, who has been a close student of nature, preferring to interpret her quiet moods. Many of his most successful pictures have represented the close of day.

JOSEPH H. BOSTON, A. N. A.

JOSEPH H. BOSTON, A. N. A. Born, Bridgeport, Conn. Awarded a bronze medal at the Pan-American Exposition, Buffalo, 1901. Member of Society of American Artists, New York, Salmagundi Club, New York, associate of the National Academy of Design, New York, and Brooklyn Art Club.

J. B. BOTTO

J. B. BOTTO. Born at Louisville, Ky. Pupil of Alexander Defaux, Paris. For many years he has lived in Paris.

CARL C. BRENNER

CARL C. BRENNER. For many years a resident of Louisville, Ky. Born at Lauterecken, Rheinpfalz, Bavaria, 1838; died about 1890. Pupil of Professor Philip Frolig. First exhibited, 1876, at the Centennial Exposition, Philadelphia.

JOHN B. BRISTOL, N. A.

JOHN B. BRISTOL, N. A. Born, Hillsdale, N. Y., 1826. Died in New York, 1909. Without instruction or aid, began as a painter of figures and portraits, later becoming a landscape

painter. Medal, Centennial Exposition, Philadelphia, 1876; honorable mention, Paris Exposition, 1889; bronze medal, Pan-American Exposition, Buffalo, 1901. Member of the National Academy, New York, since 1875.

"Mr. Bristol's pictures, although simple in their elements and quiet in their intention, always delight by their geniality and optimism. He sees Nature as a friend and paints her with affection. He never dazzles nor surprises, for such is not the purpose of such self-contained and self-respecting work. His New England hills and lakes, his fertile plains with white villages cozily nestled among them, his slumbrous airs and warm skies are things that could pertain to no other land than ours. In our restless day, we need just the calm and health that are breathed in art like this."— *Charles M. Skinner, Brooklyn Eagle, November* 17, 1897.

CHARLES LIVINGSTON BULL

CHARLES LIVINGSTON BULL. Born, New York State, 1874. Pupil of Harvey Ellis and M. Louise Stowell. Member of New York Water Color Club and the Society of Illustrators.

JOHN W. CASILEAR, N. A.

JOHN W. CASILEAR, N. A., born at New York, June 25, 1811; died in 1893. Landscape painter. Studied in Europe, 1840, and again in 1857. Elected an associate of the National Academy in 1835, and academician in 1854. Among our earlier landscape painters he held a most honored place. The *Art Journal*, January, 1876, says: "Casilear's work is marked by a peculiarly silvery tone and delicacy of expression, which is in pleasant accord with nature in repose and of his own poetically inclined feelings. * * * His pictures, when sent from the easel, are as harmonious as a poem, and it is this perfect serenity in their handling which is so attractive to connoisseurs."

WILLIAM N. CHASE, N. A.

BORN, Franklin, Ind., 1849. Pupil of B. F. Hayes in Indianapolis; J. O. Eaton and the National Academy, and L. E. Wilmarth in New York, and of Wagner and Piloty, Munich. Medal, Centennial Exposition, Philadelphia, 1876; honorable mention, Salon, Paris, 1881; honorable mention, Munich, 1883; silver medal, Exposition-Universelle, Paris, 1889; first prize, Cleveland Art Association, 1894; Shaw Prize ($1,500), Society of American Artists, 1895; gold medal of honor, Pennsylvania Academy of the Fine Arts, 1895; gold medal, Exposition-Universelle, Paris, 1900; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1901; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, Charleston Exposition, 1902. Member of the International Jury of Award, World's Columbian Exposition, Chicago, 1893; member of the Jury of Selection United States Section, Department of Art, and of the International Jury of Award, Universal Exposition, St. Louis, 1904. Member of the National Academy, the American Water Color Society, "The Ten" American Painters, the New York Etching Club, the Pastel Society, the International Society of Sculptors, Painters and Gravers, London, The Circle of Twenty, Brussels, and corresponding member of the Secession, Munich; Knight of the Order of St. Michael of Bavaria. Represented in the Metropolitan Museum of Art, New York; Pennsylvania Academy of the Fine Arts, Philadelphia; Chicago Art Institute; St. Louis Museum of Fine Arts, and Carnegie Institute, Pittsburg.

THOMAS COUTURE

THOMAS COUTURE was born at Senlis (Oise), 1815; died, 1879. Pupil of Gros and of Paul Delaroche. Although he won the second grand prix in 1873, and attracted attention by several notable works within the next decade, it was not until 1847 that he became celebrated as a great painter by his "Romans of the Decadence," "a picture which, in the united qualities of conception, composition, drawing, and color, has

few if any equals in modern art." His technical skill and great reputation attracted to him many distinguished pupils, among whom were Puvis-de-Chavannes, William M. Hunt, and John LaFarge. He was selected by Napoleon III. to paint a ceiling for the Louvre, representing the birth of the Prince Imperial, but, differing with the empress concerning the drapery of the child, he rejected the commission, became hostile to the government, and seldom, thereafter, sent pictures to the Salon. He received medals at the Salon: third class, 1844; first class, 1847 and 1855. Was made Chevalier of the Legion of Honor, 1848. He was a painter of great strength, of fine color and tone, and exerted a great influence upon the art and artists of his time.

CHARLES LOUIS COURTRY

CHARLES LOUIS COURTRY, born at Paris. Pupil of L. Gaucherel and Leopold Flameng. Medals, Salon, Paris, 1868; 1874 (third class), 1875 (second class); medal of honor (for engraving), 1887. Gold medal, Exposition-Universelle, Paris, 1889. Legion of Honor, 1881. Courtry's reputation has been made by his etchings, but his few paintings are highly esteemed, especially for their fine color.

CHARLES H. DAVIS, N. A.

BORN, Amesbury, Mass., 1856. Pupil of Otto Grundmann and the Boston School of Fine Arts, and of the Julian Academie under Boulanger and Lefébvre, Paris. Gold medal at Competitive Prize Fund Exhibition, New York, 1886; honorable mention, Salon, Paris, 1887; $2,000, cash prize at Prize Fund Exhibition, New York, 1887; silver medal, Exposition-Universelle, Paris, 1889; Potter Palmer Prize, Art Institute, Chicago, 1890; medal, Mechanics' Institute, Boston, 1890; medal, World's Columbian Exposition, Chicago, 1893; gold medal, Atlanta Exposition, 1895; bronze medal, Exposition-Universelle, Paris, 1900; Lippincott Prize, Pennsylvania

Academy of the Fine Arts, 1901; silver medal, Pan-American Exposition, Buffalo, 1901; Second Corcoran Prize, Society of Washington Artists, 1902; silver medal, Universal Exposition, St. Louis, 1904. Member of the National Academy, and vice-president of the Copley Society, Boston. Represented in Metropolitan Museum, New York; Pennsylvania Academy of the Fine Arts, Philadelphia; Corcoran Art Gallery, Washington; Chicago Art Institute; Public Gallery at Omaha, Neb.; St. Louis Museum of Fine Arts, and Public Gallery at Hartford, Conn.

M. F. H. DE HAAS, N. A.

BORN, Rotterdam, Holland, 1832; died in New York in 1895. Pupil of the Academy of Fine Arts, Rotterdam, and of Louis Mayer at The Hague. In 1857, was appointed Artist to the Dutch Navy. In 1859, he came to New York, where he resided until his death. Medal Centennial Exhibition, Philadelphia, 1876. Medals also at Boston and Cincinnati. Honorable mention, Exposition-Universelle, Paris, 1889. Elected an academician in 1867, and was one of the founder members of the American Water Color Society. He was one of the most distinguished of American Marine Painters, and whether he portrayed a storm at sea or a sunset, his brush was equally facile.

ADELAIDE DEMING

ADELAIDE DEMING was born at Litchfield, Conn., December 12, 1864. She was a pupil at the Art Students' League, New York, Pratt Institute, Brooklyn, William M. Chase, W. L. Lathrop, and Henry B. Snell. She was made a member of the New York Women's Art Club, 1908, and for her picture, "Moon Shadows," received the Beal Prize at the New York Water Color Club, 1908. The recent exhibition of her work at Pratt Institute, Brooklyn, N. Y., received much favorable notice.

CHARLES MELVILLE DEWEY, N. A.

BORN, Lowville, N. Y., 1851. Silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Universal Exposition, St. Louis, 1904. Member of the National Academy and of the American Water Color Society, New York.

"He stands in the group of American landscape artists whose works are cherished for their poetical insight, and his pictures once taken home and lived with are reluctantly given up."— (*Catalogue of William T. Evans' collection.*)

W. DE LEFTWITCH DODGE

BORN, Liberty, Va. Studied in Munich and Paris. Was awarded third medal in the Concours d'Atelier under Gerome, Paris, 1866, and honorable mention and third medal for drawing in the Cours Yvon, 1887. Prix d'Atelier, 1888. Was awarded a gold medal at a competitive Prize Fund Exhibition, New York, 1886, for his painting, "Minnehaha." Medal, World's Columbian Exposition, Chicago, 1893. Painter of decorative subject in the dome of the administration building, World's Columbian Exposition, Chicago, and one of the decorators of the Congressional Library, Washington, D. C.

A. VAN CLEEF DODGSHUN

BORN, Jersey City, New Jersey. Pupil of George H. Smillie, N. A.

J. H. DOLPH, N. A.

BORN, Fort Ann, New York, 1835; died, 1903. Pupil of Louis Van Kuyck, Antwerp. Elected associate of the National Academy of New York in 1877, and academician in 1899. Awarded a bronze medal at the Pan-American Exposition, Buffalo, 1901. He was a most versatile artist who won fame as a painter of portraits, genre, and animals. However,

it was as a painter of cats that he was most successful, portraying them in every conceivable position, with affectionate understanding and naturalness.

EDWARD DUFNER

BORN, Buffalo, N. Y. Pupil of Jean Paul Laurens and James McNeill Whistler, Paris, and studied in Madrid. Albright scholarship, Buffalo, 1893; First Wanamaker Prize, Paris-American Art Association, 1899; bronze medal, Pan-American Exposition, Buffalo, 1901; Fellowship Prize, Society of Artists, Buffalo, 1904; silver medal, Universal Exposition, St. Louis, 1904. Prize, American Water Color Society, New York, 1909. Member of the Paris-American Art Association. Studio now in New York.

DAVID ERICSON

BORN in Sweden, 1870. Pupil at the Art Students' League, New York, and later studied in Paris, under Whistler, Prinet, and Fremiet. He was accorded honorable mention at the Carnegie Institute, Pittsburg, 1903, and a silver medal at the Universal Exposition, St. Louis, 1904. Has exhibited at the National Academy of Design and the Society of American Artists, New York; the Pennsylvania Academy of the Fine Arts, Philadelphia; the Corcoran Gallery of Art, Washington, D. C., and at the Salons in Paris. He is a member of the Paris-American Art Association, the Buffalo Society of Artists, and is a charter member of the Minnesota State Art Commission.

CHARLES WARREN EATON, N. A.

BORN, Albany, N. Y. Pupil of the National Academy and the Art Students' League, New York. Honorable mention, Exposition-Universelle, Paris, 1900; Proctor Prize, Salmagundi Club, New York, 1901; honorable mention, Pan-American

Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Inness Prize, Salmagundi Club, 1902; Shaw Prize, Salmagundi Club, 1903; gold medal, Philadelphia Art Club, 1903; silver medal, Universal Exposition, St. Louis, 1904. Member of the National Academy, American Water Color Society, and New York Water Color Club. Represented in the Boston Art Club, Philadelphia Art Club, Brooklyn Institute of Art and Sciences, and Winona, Wis., Public Library.

AUGUST FINK

AUGUST FINK, Munich, Bavaria. Member of the Society of Munich Artists.

WILLIAM FORSYTH

BORN, Hamilton County, Ohio. Pupil of Royal Academy in Munich under Loefftz, Benczur, Gysis, and Lietzenmeyer. Medal, Munich, 1885. Silver medal for water color and bronze medal for oil at the St. Louis Exposition of 1904. Member of Society of Western Artists and Art Association of Indianapolis. Studio at Indianapolis.

GUILLAUME ROMAIN FOUACE

BORN, Reville (Manche), France; died, 1895. Pupil of Yvon. Honorable mentions: Salon, Paris, 1884, and Exposition-Universelle, Paris, 1889. Third class medal, 1891. Member of the Société des Artistes Français. Simple, modest, and retiring of disposition, he was lacking in that initiative necessary to obtain worldly success; and, not until after his death, was he accorded the place of eminence he so justly deserved among the painters of still life. The son of French peasants, he was given the eye and hand of an artist, and at an early age began to draw everything he saw. Although pre-ëminent as a painter of still life, especially of juicy fruits and vegetables, he won success as a marine and landscape painter. He painted freely and solidly without finesse but with a tranquil vigor.

DAVID GAULD

(Glasgow School)

IN range of subjects, as well as in the variety of his mediums and purposes, Mr. Gauld is remarkably versatile. He has painted in oils and water colors, has produced many admirable black-and-white drawings and has done excellent work in stained glass. Mr. Gauld is comparatively self-taught, though he has enjoyed the opportunity of studying the works of the masters at home and abroad. His earlier work was devoted mainly to figure compositions and portraits with landscape or foliage backgrounds; later, he painted landscapes in France with much the feeling of Puvis-de-Chavannes. To-day, he paints principally landscapes with cattle. His color always is fine and his technique is simple and adequate.

H. GORDON GRANT

BORN, San Francisco, Cal., 1875. He is now a resident of New York. Pupil of Lambeth School, London. Member of the Salmagundi Club.

JOHANNES GRIMELUND

BORN, Christiana, Norway. Pupil of Hans Gude. Awarded a third-class medal, Salon, Paris, 1888; bronze medal, Exposition-Universelle, Paris, 1889. Was made Chevalier of the Legion of Honor, 1892.

C. C. GRISWOLD, N. A.

BORN in Ohio. Studied wood-engraving in Cincinnati. In 1851, he opened a studio in New York. He was elected associate of the National Academy, 1866, and member of the Academy, 1867. For some years he resided in Italy, where he painted some of his best pictures.

SIR JAMES GUTHRIE, P. R. S. A.

BORN in Greenock, Scotland, James Guthrie early showed artistic talent. For some years he lived in London and came much in contact with John Pettie, R. A., from whom he received advice; subsequently he studied in Paris. He received honorable mention at the Salon, Paris, 1889, and a gold medal in 1891. He also has been awarded medals at exhibitions in Munich and Berlin. He was early made a member of the Royal Scottish Academy, and in his thirty-ninth year was made its president. He is a member of the Royal Scottish Water Color Society, the Société Nationale des Beaux-Arts, Paris, and an honorary member of the Bavarian Royal Academy, Munich. Mr. Guthrie always has a scholarly and dignified conception of what is before him. Whatever he does, he does well, but in his pictures he goes beyond that, for he conveys a depth of thought and grasp of character which reveal far more than mere accomplishment. Both in portraiture and landscape this powerful characterization is apparent. His technique is broad, simple, and most competent. His unerring touch, fresh, pure color, and the decorative quality involved in his work, both in line and mass, combine to effect results not surpassed by the efforts of any other living painter.

CHARLES J. HAGBERG

BORN, Stockholm, Sweden. Pupil of Spangeberg, Frankfort, Germany. Studied also in Venice. Painted for several years in California.

J. WHITELAW HAMILTON

BORN in Glasgow, Mr. Hamilton studied for a time in his native city and, later, in Paris, under Dagnan-Bouveret and Aimé Morot. He has achieved success both in oils and water colors, and is represented in many important public and private collections, including the New Pinakothek, Munich;

the Municipal Gallery of Weimar; the Museum of Fine Arts, St. Louis; the Carnegie Institute, Pittsburg, and the collection of Queen Margherita, of Italy. He is a member of the Royal Scottish Society of Painters in Water Colors; corresponding member of the Secession, of Munich; associate of the International Society of Sculptors, Painters, and Gravers, London, and member of the Society of Twenty-five English Painters.

"He has developed a fine sense of the use of paint to express his motif, whether it be the beautiful effect of a landscape ablaze with sunlight, or the more reticent one of a stretch of moorland under an expanse of cloudy, gray sky, in a treatment of sea and shore, or in the movement of a busy street scene. His color always strikes a true note, being decorative without any straining after peculiarity of contrast or oddity of effect. * * * Every picture he paints is artistic; nothing from his brush is commonplace or uninteresting."— *The Glasgow School of Painting, by David Martin.*

ELIZABETH R. HARDENBERGH

EXHIBITED in United States Section Art Department, Universal Exposition, St. Louis, 1904, and since then in water color exhibitions at the St. Louis Museum of Fine Arts and at the Albright Art Gallery, Buffalo. Studio now in New York.

DU BOIS F. HASBROUCK

BORN, Ulster County, New York, 1860. Self-taught. First exhibited, 1884, at the National Academy, New York, and for many years following his landscapes of characteristic Catskill scenery attracted much attention in the annual Academy exhibitions. His pictures show keen observation, combined with a tenderly sympathetic and enthusiastic enjoyment of Nature in her varying moods. His studio is in the Catskills, where he is surrounded by the scenery which he so charmingly portrays.

CHILDE HASSAM, N. A.

BORN, Boston, 1859. Studied in Boston, and under Boulanger and Lefébvre, Paris. Bronze medal, Exposition-Universelle, Paris, 1889; gold medal, Munich, 1892; gold medal, Philadelphia Art Club, 1892; medal, World's Columbian Exposition, Chicago, 1903; prize, Cleveland Art Association, 1893; Webb Prize, Society of American Artists, 1895; prize, Boston Art Club, 1896; medal, Carnegie Institute, Pittsburg, 1898; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1899; silver medal, Exposition-Universelle, Paris, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, Universal Exposition, St. Louis, 1904; Thomas B. Clarke Prize, National Academy, 1905; gold medal, Carnegie Institute, Pittsburg, 1905; Carnegie Prize, Society of American Artists, 1906; Walter Lippincott Prize, Pennsylvania Academy of the Fine Arts, 1906. Member of the National Academy; American Water Color Society; New York Water Color Club; "The Ten" American Painters; associate of the Société Nationale des Beaux Arts, Paris; and corresponding member of the Secession, Munich. Represented in Carnegie Institute, Pittsburg; Cincinnati Art Museum; Boston Art Club; Corcoran Gallery of Art, Washington, D. C.; Pennsylvania Academy of the Fine Arts; Telfair Academy, Savannah, Georgia, and Buffalo Fine Arts Academy.

ADOLPHE LOUIS HERVIER

BORN in Paris, 1871; died, 1879. Studied under Eugene Isabey and was a pupil and friend of Theodore Rousseau. He etched several plates of landscape and marine subjects. The *International Studio* for February, 1909, says: "At the exhibition of the Société Internationale des Aquarellistes M. Maurice Guillemot, the president of this interesting association, had the idea of doing homage to Hervier by organizing a special exhibition of his work. Nothing could have been more praiseworthy, for Hervier, who died obscurely in 1879, was one of the masters of water color in the nineteenth century. * * *

"Though, in his life time, Hervier failed to win success among collectors and dealers, and though his works were not acquired by our Art Galleries, as was the case with those of many of his contemporaries, this charming artist yet had his admirers, both famous and far-seeing." * * *

Baudelaire, who, from the very first, understood Meryon, Fantin, Whistler, and Guys, was fond of Hervier, of whom Theophile Gautier wrote that he was "scarcely inferior to Theodore Rousseau."

ELEANOR A. HOLMES

BORN, Columbus, N. Y. Pupil of H. F. Spead and Annie C. Shaw, Chicago. "Miss Holmes shows in all her work that intimate knowledge of nature and deep love for it which precludes the possibility of at any time painting merely to show her skill, or, indeed, for any reason but to faithfully interpret that which has appealed to her as worthy of interpretation."—*Chicago Graphic*, 1891.

EDWARD A. HORNEL
(Glasgow School)

BORN at Bacchus Marsh, in Australia, but at an early age was brought to Scotland, the land of his parents, who settled in the picturesque town of Kirkcudbright, where he now has his studio. He went to Edinburgh in 1880, and entered the art school there. Later, he went to Antwerp and entered the atelier of Verlat, with whom he studied for two years.

After leaving Antwerp, Mr. Hornel returned to Kirkcudbright, where he painted landscapes and figure compositions. He found material for his fast-developing powers and sympathies among the field workers in the pastures and woodlands surrounding his home, and in the rustic children playing by river bank and hedgerow — inspirations for many charming pictures, instinct with moving color almost riotous in its brilliancy. His pictures from the first attracted great attention.

During the eighteen months Mr. Hornel spent in Japan, he painted between forty and fifty pictures — wonderful, glowing

works full of the influence of the country, full of its charm, yet unlike any product of Japanese art, or, indeed, the art of any other country or painter. Ignoring the long-established, artistic conventions, Mr. Hornel simply set out to paint compositions in color — based upon the suggestions he obtained from nature but worked out in accordance with the impulses of his exuberant passion for color. He did not, and does not, work from the standpoint of the conventional painter of pictures, but rather from that of the weaver of rugs, the designer of jeweled glass or mosaics. Beauty of color and its infinite combinations is the chief aim of his expression.

Despite the storm of controversy aroused by the exhibition of Mr. Hornel's Japanese pictures, every work in the collection was sold, and the artist's work was in greater demand than ever before. He painted no more Japanese subjects, but, returning to Kirkcudbright, resumed the painting of landscapes, principally with figures of children at play. His pictures have been purchased for the Royal Scottish Academy, Edinburgh; the Corporation Gallery, Glasgow; the Corporation Galleries at Leeds, Bury, and Bradford; the Walker Art Gallery, Liverpool, and the Albright Art Gallery of Buffalo. He is represented also in the collection of Mr. Andrew Carnegie.

GEORGE HOUSTON

(Glasgow School)

GEORGE HOUSTON is one of the younger artists whose work has come into relationship with "the Glasgow movement." For several years he has held a prominent place in Glasgow as a newspaper artist, but during that period he has embraced every opportunity to work in color directly from nature, out-of-doors. His work is suggestively realistic, broad and simple in technique, and truthful in color. He has been represented in the most prominent exhibitions in Great Britain during the past few years, his pictures receiving much favorable comment in the recent Royal Academy exhibitions. His "Ayrshire Landscape" was purchased for the Corporation Gallery, Glasgow, 1904.

THEODOR HUMMELL

BORN at Schliersee, 1864. Pupil of Professor von Loefftz. Awarded medals at Barcelona, Paris, Chicago, and Berlin. Member of the Secession, Munich. Represented in the Museum of Barcelona, Spain.

ELIZABETH C. HUNTER

BORN in California. Member of the New York Water Color Club and New York Woman's Art Club. Her studio is in New York.

DAVID JOHNSON, N. A.

BORN, New York, 1827. Pupil of J. F. Cropsey. Mainly self-taught. Medal, Centennial Exposition, Philadelphia, 1876; medal, Massachusetts Charitable Mechanics' Association, Boston, 1878. Member of the National Academy since 1861; and Artists' Fund Society, New York. He is a landscape painter, notable for fine color and excellent drawing.

EASTMAN JOHNSON, N. A.

BORN at Lovell, Maine, in 1824; died, 1906. Pupil of Professor Lutze, in Dusseldorf, and also studied at The Hague and Paris. He was one of the best known and most successful of American portrait painters and was equally well known as a painter of genre. His work in this field always possesses fine color quality and realizes with sympathetic feeling the spirit of his subject. He was elected a National Academician in 1860 and received a medal for his work exhibited at the Paris Exposition of 1889. He was a member of the Society of American Artists. In the quaint region of his summer home on the Island of Nantucket he found many interesting subjects for his brush.

HARVEY JOINER

BORN, Charlestown, Indiana, 1852. Member of the Louisville Art League. Self-taught. His pictures are mostly landscapes.

FRANCIS C. JONES, N. A.

BORN at Baltimore, Md., 1857. Studied in l'Ecole des Beaux Arts, Paris, in the studio of Lehmann; later, under Boulanger, Lefébvre, and Yvon. Awarded the Clarke Prize at the National Academy, New York, 1885; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the National Academy, the Society of American Artists, the American Water Color Society, the New York Architectural League, and the Society of Mural Painters. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition.

LEE LUFKIN KAULA

BORN at Erie, Pa. Pupil of Charles Melville Dewey in New York, and Colarossi Academy and Aman-Jean, Paris. Medal, Colarossi Academy, Paris, 1897.

LENA KENNEDY
(Glasgow School)

LENA KENNEDY (Mrs. William Kennedy) has her studio in Glasgow, Scotland. Her pictures are painted in a free, simple manner, are fine in color, and are imbued with refined poetic feeling.

WILLIAM KENNEDY
(Glasgow School)

WILLIAM KENNEDY is a West of Scotland man who has had the advantage of a thorough artistic training. He studied in Paris, first under Bouguereau and Tony Robert Fleury and, later, under Bastien-Lepage, Collin, and Courtois. In his pictures he has ever sought for the realization of an ideal. While his works have the effect of having been painted with perfect ease and spontaneity, they present evidence to the critical student that they are the result of much serious study and close observation. The tonality of his work is always fine, whether he paints in a high or a low key. Correctness of tone, rightness of "values," and fullness in color-scheme are felt in all his productions.

Mr. Kennedy has painted landscapes, figures, and has successfully introduced animals into his pictures. For some time he devoted himself almost entirely to the painting of scenes of military life, maintaining a studio at Stirling Castle, where a garrison is quartered. His pictures of the highland soldiery in their brilliant uniforms were most effective and successful. Mr. Kennedy, however, found himself drawn to resume the painting of landscapes, and during the last few years, has found several picturesque localities in the south of England, which have furnished him subjects for some of his most artistic productions.

When, for a time, the men of the Glasgow art movement were united in a formal organization, Mr. Kennedy was elected president of the society.

J. F. KENSETT, N. A.

BORN, Cheshire, Conn., 1818; died, 1873. For many years a resident of New York. Studied bank-note engraving in his youth and practiced painting in his leisure hours. Exhibited at the Royal Academy, London, in 1850, a picture which attracted favorable criticism. Mr. Kensett spent seven years

abroad, painting in Rome, Naples, Switzerland, Germany, etc. Elected member of the National Academy, New York, 1849. One of the best-known landscape painters of the last generation.

AUGUSTUS KOOPMAN

BORN, Charlotte, N. C., in 1869. He studied at the Pennsylvania Academy of the Fine Arts and at l'Ecole des Beaux Arts, and under Bouguereau and Robert-Fleury, Paris. Awarded the Second Wanamaker Prize by the Paris-American Association in 1898, and the First Clarke Prize by the same in 1899. He received a bronze medal and special silver medal for decoration at the Paris Exposition of 1900. Bronze medals, Pan-American Exposition, Buffalo, 1901, and Universal Exposition, St. Louis, 1904.

JONAS LIE

BORN in Norway, 1880. Pupil of National Academy of Design and Art Students' League, New York. Awarded silver medal by Universal Exposition, St. Louis, 1904. He is one of the most sincere and vital of the younger artists.

LUIGI LOIR

BORN, Goritz, Austria, of French parents. Pupil of the School of Fine Arts at Parma, Italy, and of Pastolet. His home was in Paris for many years and his pictures attracted much attention at the annual Salon exhibitions. His work shows the influence of the Barbizon men, but is too individual to suggest imitation. He was awarded third-class medal at the Salon of 1879; second-class, 1886. Gold medal at the Exposition-Universelle, Paris, 1889. Member of the Société des Artistes Français.

JERVIS McENTEE, N. A.

BORN at Rondout, N. Y., 1828; died, 1891. Pupil of Frederick E. Church, N. A. Elected associate of the National Academy, New York, 1860, and was made a member in 1861. He was prominent among the early American landscape painters, his work being characterized by great sincerity, poetic feeling, and rich color. His pictures at the Centennial Exhibition of 1876 received commendation for their artistic qualities and a picture exhibited at the Royal Academy in 1872 was favorably received in London. He was especially fond of depicting the rich colors of autumn, and all his pictures were faithful transcriptions of characteristic American scenery.

W. Y. MacGREGOR

(Glasgow School)

ONE of the most influential men in the development of the Glasgow art movement was W. Y. MacGregor. Such was his strength of character and his knowledge gained by study that he was able to impress upon his intimates in art the necessity of striving for greater things than had been the quest of the popular artists of the time, in regard to choice of subject, form of composition, selection of details, technique, color, and tone.

Mr. MacGregor first studied painting with James Docherty, and, later, with Robert Greenlees in Glasgow. But Professor Legros, in the Slade School, London, was his real master. He spent three years in the Slade School, and there he developed that seriousness of intention, largeness and dignity of design, wonderful charm of color, and that indefinable "style" characterizing all his work. He is an indefatigable worker, yet he is a most exacting critic of his own work and produces very few pictures. And, like the late George Inness, of our own country, he has the dreadful habit of returning to his finished works and repainting them — often with the result of making entirely new pictures and losing precious old ones. He works in oil, water color, and pastel, and he knows the resources and limitations of each. He has painted in Scotland, England, Spain, and in

South Africa, and his interpretations of Nature are so true in character that one is impressed with a realization of the very atmosphere of the region of the representation. Few artists have approximated in their work the majestic dignity, simplicity, and power pervading the productions of MacGregor. He is represented in the Scottish National Gallery, Edinburgh; in the Corporation Gallery, Glasgow, and other notable collections, but his pictures are more rare, perhaps, than are those of any other living artist.

HARRINGTON MANN

BORN in Glasgow, Scotland, in 1864. He studied painting in Glasgow, later in the Slade School, London, under Professor Legros, and in the Julian School, Paris, under Boulanger and Lefébvre. He has made numerous visits to France, Italy, Spain, and other countries, where he has studied the works of the old masters and has painted the life and scenes of to-day as they have appealed to him. Originally identified with the Glasgow art movement, during the last few years he has maintained a studio in London, where he has achieved notable success in portraiture. He is a member of the Society of Portrait Painters, and of the Pastel Society, London.

CORNELIA F. MAURY

BORN, New Orleans, Louisiana. Is now a resident of St. Louis. Pupil of the St. Louis School of Fine Arts and of Jules Lefébvre, Raphael Collin, Benjamin Constant, Jean Paul Laurens, and Julien Dupré, Paris. Member of St. Louis Artists' Guild, and of the Society of Western Artists. She is known for her charming and sympathetic interpretations of child life.

FRANK C. MATHEWSON

BORN, Barrington, R. I. Pupil of Laurens in Paris. Studio is in New York.

ANTON MAUVE

ONE of the greatest of modern Dutch painters, Anton Mauve, was born at Zaandam, 1838, and died in 1891. He was a pupil of Pieter Frederich Van Os, but early developed individual traits that constituted him a figure in the landscape art of his country. His paintings of Holland are interpretations of the spirit of the country. His draughtsmanship was sound, his technique was simple and adequate, his color was his own — and Holland's. He was a master in the representation of atmospheric effects and his work was permeated with poetic feeling. He painted animals with knowledge and affection — understanding, sympathizing with them. In certain of his works, Mauve suggests Troyon; if not always so powerful a painter, he was usually more sympathetic. He was a member of the Dutch Society of Arts and Sciences, the Société des Aquarellistes Belges, and a Knight of the Order of Leopold. He received medals at Philadelphia, Amsterdam, Vienna, Antwerp, and Paris; and his works are in the museums at The Hague, Amsterdam, Rotterdam, and many of the most important collections of modern pictures. "For simplicity and purity of style, Mauve was hardly equalled by Corot. * * * The spirit of inspiration and genius enabled him to transfuse into his work that spiritual life of nature without which art is but a dumb show."— *A. C. Loffell, in The Art Journal, April,* 1894.

GEORGE W. MAYNARD, N. A.

BORN at Washington, D. C. Pupil of the Royal Academy, Antwerp. Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1884; medal, Prize Fund Exhibition, New York, 1888; Evans' Prize, American Water Color Society, 1889; medal as one of the designers of the Columbian Exposition, Chicago, 1893. Shaw Prize, Society of American Artists, 1897; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the National Academy, the American Water Color Society, the Society of Mural Painters, and the Municipal Art Society, New York.

GEORGES MICHEL

BORN, Paris, 1763; died, 1843. A strong painter, greatly influenced by the Dutch masters of landscape — Van Goyen and Hobbema in particular — and by the English artist Constable. He was the first among French painters to discard the academic conventions and paint nature as it was revealed to his observant eyes — not nature crowded with details, but seen in a large, impressive way. Of him W. C. Brownell, in *French Art*, writes: "And neither Daubigny nor Troyon nor, indeed, Rousseau himself, often reaches in dramatic grandeur the lofty landscape of Michel, who, with Paul Huet (the latter in a more strictly historic sense), were so truly the forerunners and initiators of the romantic landscape movement, etc."

LOUIS R. MIGNOT, N. A.

BORN in South Carolina in 1831. He spent some years in study in Holland and then established a studio in New York, where, in 1859, he was elected a member of the National Academy. He traveled extensively in South America and was one of the first artists to portray the remarkably picturesque effects of the tropical and semi-tropical countries. In 1861, he went to London, where he resided until he died, in 1871. After his death, his collected works, exhibited in London, attracted much attention. "At home and abroad Mignot's landscapes have won admiration. He is a master of color and his atmospheric effects are wonderful. * * * The absolute truth of his work is impressive."— *Tuckerman, in Book of the Artists.*

CHARLES H. MILLER, N. A.

BORN, New York. Pupil of the National Academy of Design, New York, and of Adolf Lier, and the Bavarian Royal Academy, Munich. He has been awarded medals at Boston, Philadelphia, and New Orleans. And was elected academician in 1875. He is represented in many of the most important

collections in America. His landscapes are mellow in color and full of vigor. Many of his pictures of the picturesque spots on Long Island have an historical as well as artistic value.

FREDERIC MONTENARD

BORN at Paris. Pupil of Lambinet, Dubufe, Mazerole, Delaunay, and Puvis-de-Chavannes. An officer of the French army, his predilection for art caused him to abandon a military life and take up painting. He received honorable mention at the Salon, Paris, in 1881; medals: Salon, Paris, 1883, third class; 1889, second class; gold medal, 1889, Exposition-Universelle. He was made Chevalier of the Legion of Honor in 1890. Member of the Jury, Paris Exposition, 1900; member of the Société des Artistes Français. He loves the land of the sun and adores the sea. Many of his most successful pictures have been inspired by the Mediterranean in the region of Toulon.

ANNIE L. MORGAN

BORN at Brooklyn, N. Y. Studied under her father, William Morgan, A. N. A., and in the National Academy, New York. Instructor in the Ladies' Art Association of New York and Brooklyn.

WILLIAM MOUNCEY
(Glasgow School)

WILLIAM MOUNCEY was born in Glasgow, but lived mostly at Kirkcudbright, in the south of Scotland, where he died some years ago. He had a strong feeling for dignity of composition and rich color. Some of his works suggested Constable, though his color was more robust than that of the earlier master. His technique was broad, simple, and full of charm.

HERMANN DUDLEY MURPHY

HERMANN DUDLEY MURPHY was born at Marlboro, Mass., in 1867. He studied at the school of the Boston Museum of Fine Arts, and at the Academie Julian, Paris, under Jean Paul Laurens. He was awarded a bronze medal at the Pan-American Exposition, Buffalo, 1901; a silver medal for oil painting, and a bronze medal for water color at the Universal Exposition, St. Louis, 1904. He is a member of the Copley Society, Boston, and the New York Water Color Club.

TONY NELL

HER work attracted attention in the New York Water Color Club exhibition, November, 1908, and she has since been represented in exhibitions at the St. Louis Museum of Fine Arts and Albright Art Gallery, Buffalo.

RHODA HOLMES NICHOLLS

SHE was born in Coventry, England, coming to America in 1884. Pupil of the Bloomsbury School of Art in London; of Camerano and Vertunni in Rome. Queen's Scholarship, London; gold medal, Competitive Prize Fund Exhibition, New York, 1885; medal, World's Columbian Exposition, Chicago, 1893; medal, Atlanta Exposition, 1895; medal, Nashville Exposition, 1897; medal, Boston, 1898; medal, Charlotte, N. C., 1899; bronze medal, Pan-American Exposition, Buffalo, 1901; bronze medal, Charleston Exposition, 1902; bronze medal, Universal Exposition, St. Louis, 1904. Member of the American Water Color Society, the New York Water Color Club, the Woman's Art Club, New York, and Societa degli Aquarellisti and Circolo Artistico, Rome.

STUART PARK
(Glasgow School)

STUART PARK was one of the original members of the "Glasgow School" and has his home at Kilmarnock, Scotland. As a painter of flowers he is preëminent, though he has painted some portraits in a most sympathetic and charming manner. He is one of the most accomplished technicians in the world. With a single stroke of the brush he paints the petal of a flower — with all its freshness and crispness, its fragility, its unsullied purity, its delicate gradations of color, and its vitality. In beautiful arrangement, in truth of color, and rightness of tone, his compositions are exceptional. One is impressed by the unerring accuracy, spontaneity, and the apparent ease of his expression; by the joy which he seems to involve in his work. Yet these qualities have been gained as the result of long and indefatigable study and painstaking practice. The single touch that produces the perfect petal — with its faintest blush of color, analogous to the bloom on the grape or the plum — may be the successor of a hundred attempts to realize the quality sought for. And sometimes the failure of the single touch may mean the casting aside of a picture.

Mr. Park interprets the soul of the flower and suggests its short but lovely life; its mission of beauty. One misses the perfume, but his flowers have the advantage of retaining their freshness and purity long after the originals from which they have been painted are withered and gone.

ARTHUR PARTON, N. A.

BORN, Hudson, N. Y., 1842. Pupil of the Pennsylvania Academy of Fine Arts and of William T. Richards, Philadelphia. Gold medal, Competitive Prize Fund Exhibition, New York, 1878; Temple Silver Medal, Pennsylvania Academy of the Fine Arts, 1889. Honorable mention, Exposition-Universelle, Paris, 1889; Lotos Club Purchase, National Academy, 1896; bronze medal, Universal Exposition, St. Louis, 1904.

Member of the National Academy and the American Water Color Society, New York. Represented in the Metropolitan Museum of Art, and many of the most important collections of America.

ERNEST PARTON

BORN at Hudson, N. Y., in 1845. First exhibited at the National Academy, New York. He was awarded a medal, Boston, 1883. He has lived in London for many years and is a member of the Royal Institute of Painters in Water Colors, London, and of the Artists' Fund Society, New York. His picture, "The Waning of the Year," was purchased by the Royal Academy for the British Government in 1879, and is now in the South Kensington Museum, London.

JAMES PATERSON
(Glasgow School)

A NATIVE of Glasgow, James Paterson early in life received instruction in drawing and painting at the Glasgow School of Art and from A. D. Robinson. Later he went to Paris, where he studied for two years under Jacquesson de la Chevreuse and in the studio of Jean Paul Laurens. His specialty is landscape, and he has worked both in oil and in water color with eminent success. For some years he has resided in Edinburgh. He is represented in the Scottish National Gallery, and in many of the prominent public and private collections of modern pictures in Scotland, England, and Germany. Several of his paintings are owned in the United States. Concerning Mr. Paterson's works, a writer in the Glasgow *Citizen* has remarked:

"One of the most individual and poetic landscape painters is James Paterson. Seldom, if ever, concerning himself with what is termed the picturesque or romantic in scenery, attempting no striking pictorial effects, Mr. Paterson nevertheless, succeeds, and succeeds to admiration, in his attempts to seek out and transfer to canvas some of the more fleeting of the

more delicate aspects of nature. * * * Mr. Paterson's style combines reticence, tenderness, and truth — truth at once to nature and to art."

GEORGE PIRIE

(Glasgow School)

BORN at Glasgow, Mr. Pirie early was drawn to an artistic career. He studied at the Slade School in London, and in Paris under Lefébvre and Boulanger.

Mr. Pirie is devoted to the interpretation of animal life, and he paints with keen sympathy, insight, and appreciation the incidents and moods characteristic of the lives of animals and birds. While his technique is notable for its simplicity and breadth, no artist is more conscientious in his study and expression. In addition to the realization of the texture of hair or fur or feathers, he must realize anatomical proportions and muscular development, and must strive for the expression of vitality — of nervous energy, arrested or in motion. Owing to the difficulty of exercising control over the movements of his model, perhaps the animal painter essays the solution of the most difficult problems in the domain of art.

Mr. Pirie is a diligent student and an indefatigable worker. Yet he is so severely critical — so exacting in his demands — that his technique shall express all that he would have it express, that his finished pictures are few in number.

LEO PUTZ

LEO PUTZ is a member of the "Munich Sholle," a title under which many of the younger and more individual of the German artists gathered themselves together a few years ago. In the catalogue of the Exhibition of Contemporary German Art, held at the Metropolitan Museum of Art a year ago, Paul Clemen, in commenting on this group of powerful, original painters, says: "Leo Putz possesses perhaps the most powerful talent among them; he is sometimes almost too tremendous in the broadness of the strokes of his brush, but masterly in a

wonderful simplification of form and color; at the same time enchanting in his warm, rich, luminous, and yet finely harmonized tones."

FRANK K. M. REHN, A. N. A.

BORN, Philadelphia, Pa., 1848. Pupil of the Pennsylvania Academy of the Fine Arts, Philadelphia. First prize, St. Louis, 1882; prize, Water Color Competitive Exhibition, New York; gold medal, Prize Fund Exhibition, New York; honorable mention, Paris Exposition, 1900; bronze medal, Pan-American Exposition; silver medal, Charleston Exposition. Associate of the National Academy; member of the Society of American Artists and the New York Water Color Club.

CHARLES REIFFEL

BORN, Indianapolis, Ind. Studied for a short time under Professor Carl Marr, at Munich. He has traveled and studied in France, Germany, Holland, England, Italy, and Morocco. Awarded the Fellowship Prize, Buffalo Society of Artists, 1908.

FREDERICK RONDEL, A. N. A.

BORN in 1826 in Paris, France; died in New York, 1892. Studied under Auguste, Jugelet, Theodore Gudin, in l'Ecole des Beaux Arts, and in the Gobelins, Paris. First exhibited, 1848, in Paris, and in 1855 at the National Academy, New York. He was elected an associate of the National Academy in 1860. Was a member of the American Water Color Society.

ISABEL L. ROSS

BORN in Buffalo, N. Y. Studied in New York at the Art Students' League with Carroll Beckwith, and in Paris with Raphael Collin and Carl Delance at the Collarossi atelier, and

at the Delacluse School, taking at the latter place the scholarship for painting from life. She has lived much abroad, residing in France, Italy, and Spain. Her studio is now in Granada, Spain.

MRS. E. M. SCOTT

BORN, Springwater, N. Y. Pupil of the National Academy and the Art Students' League, New York, and of Collins, Paris. Medal, Atlanta Exposition, 1895. Honorable mention for water color, Pan-American Exposition, Buffalo, 1901. Water Color Prize at Exhibition of the Women's Art Club, 1902. Member of the American Water Color Society, the New York Water Color Club, and the Women's Art Club of New York.

HENRY B. SNELL, N. A.

BORN, Richmond, England, 1858. Pupil of Art Students' League, New York. Gold medal, Philadelphia Art Club, 1896; first prize, Tennessee Centennial Exposition, Nashville, 1897; honorable mention, Exposition-Universelle, Paris, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Universal Exposition, St. Louis, 1904; first prize ($300), Worcester, Mass., Art Museum, 1905. Member of the National Academy, American Water Color Society, president of the New York Water Color Club, and Officer de l'Academie et de l'Instruction Publique, France. Instructor in School of Design, Philadelphia. Represented in Boston Art Club, Philadelphia Art Club, Pratt Institute, Brooklyn, and Buffalo Fine Arts Academy.

JOAQUIN SOROLLA Y BASTIDA

JOAQUIN SOROLLA Y BASTIDA was born at Valencia, Spain, February 27, 1863. Left an orphan at an early age, he was adopted by his aunt, Dona Isabel Bastida. When sent to school, he made little progress in the studies assigned to him, but showed great persistence in making embryonic drawings

in his copy book. Fortunately, one of his masters was discerning enough to recognize his precocious talent, and overlooked his inattention to regular studies, even surreptiously supplying him with drawing material. At the age of fifteen, having manifested such decided talent, he was allowed to pursue his art studies uninterruptedly, and almost immediately after entering the Academie de Bellos Artes of San Carlos at Valencia, he won the triple prize for coloring, drawing from the model and perspective. He remained at the academy for several years, going to Madrid where he studiously copied the masterpieces of Velasquez and Ribera in the Prado. In 1884, he won the scholarship offered by his native town for art study in Rome. While in Italy he spent much time copying the old Italian masters. Sorolla's first introduction to the art lovers of America was through his picture "Another Marguerite." This picture was exhibited at the World's Columbian Exposition at Chicago, 1893, and was purchased by Dr. Halsey C. Ives for the St. Louis Museum of Fine Arts. It so won Mr. Kurtz's admiration that in 1894, he visited Senor Sorolla's studio in Madrid with the idea of sometime exhibiting in America the work of this modern master. However, it was Mr. Archer M. Huntington who was able to overcome all obstacles to such an enterprise, and rendered his country great service in bringing to the Hispanic Society, New York, the exhibition so fresh in the mind of the public. Through his courtesy and coöperation, Mr. Kurtz's ambition of years was realized in the Sorolla Exhibition at the Albright Art Gallery a year ago. Camille Mauclair in writing of Sorolla's facility and swiftness of workmanship says, "L'eclat subit dissimule la longue préparation." An infinite power of taking pains together with many years of laborious, diligent application has given him the ability to deal with all technical difficulties without apparent effort.

EUGENE SPEICHER

BORN, Buffalo, N. Y., 1883. Pupil of the Art Students' League, Buffalo, where, between the years 1903 and 1907, he took many prizes, and in the latter year the New York Art

Students' League Scholarship. At the league in New York he was awarded the Spencer Trask Prize in 1908, and the Kelly Portrait Prize in 1909. He is now an instructor at the Art Students' League, New York.

N. STEFFELAAR

BORN, The Hague, Holland. Pupil of Israels. Professor in the academy at The Hague.

R. MACAULAY STEVENSON

(Glasgow School)

R. MACAULAY STEVENSON was born at Glasgow. He is entirely self-taught. During a number of years he lived away from people, like Thoreau, and studied and sketched incessantly. He shows wonderful ability in selecting the essentials of a subject, and of eliminating the non-essentials. The intensity of feeling which he involves in his work and the truth to nature which pervades it, reflect his personality and devotion. He is never an imitator of nature, but always an interpreter. No matter what the theme of his expression, it always reveals his poetic inspiration — whether it be a landscape suffused with the noonday sun, permeated by the silvery light of a gray day, in the romantic shadows of evening, or under the witching effect of moonlight. Stevenson, like MacGregor and Pirie, is a diligent and rapid worker, but a slow producer. He strives always to surpass what he has done before, and is the severest critic of his own work. Though his pictures give the impression of having been painted with the greatest ease, nearly all are the result of long consideration, many tentative studies, frequent changes and repaintings. Few artists have enjoyed wider recognition than has been accorded Mr. Stevenson. He was awarded a gold medal at Munich in 1893, a diploma of honor at Barcelona in 1894, a gold medal at Brussels in 1897. His "Fairies' Pool" was purchased by the German Government and is in the National Gallery at Berlin; "A

Nocturne" is in the National Gallery of Bohemia, at Prague; "Moonrise" is in the Municipal Gallery at Barcelona, Spain; "A Dewy Morning on the Forth" is in the Municipal Gallery, Weimar, Germany; "A Dream of Twilight" is in the National Gallery, Brussels; "Nocturne, Bardowie Loch" is in the collection of Prince-Regent Luitpold, of Bavaria; "The Turnip Gatherers" is in the collection of Count Andrassy, Buda-Pesth, Hungary; "Evening" is in the New Pinakothek, Munich, Bavaria; "A Pastoral" is in the Museum of Fine Arts, St. Louis; and "Early Morning on the Seine" lately has been purchased for the Municipal Gallery at Glasgow. Mr. Stevenson is a member of the International Society of Sculptors, Painters, and Gravers, of "The Secession" of Munich, and La Cercle Litteraire-Artistique, Belgium.

"Macaulay Stevenson's pictures are full of the sentiment of a mind that keeps very close to Nature. In his work one feels the influence of Corot, Dupré, Daubigny, and — back of them are Constable and Hobbema. Yet, over and above all, one feels Macaulay Stevenson — an intensely individual, as well as poetic, nature."— *Modern Art* (*Boston, April*, 1896).

THOMAS SULLY

BORN at Horncastle, Lincolnshire, England, 1783; brought to America, 1792; died, 1872. He was one of the most prominent of the American artists of the first half of the present century. He lived and painted in Charlestown, S. C., New York, and Philadelphia. He studied for a short time with Gilbert Stuart, in Boston, and later, in 1809, with Benjamin West in London. He visited England again in 1837, and in 1838, he painted from life a full-length portrait of Queen Victoria. Other notable portraits by him were of Lafayette, President Thomas Jefferson, Commodore Decatur, Reverdy Johnson, Charles Carroll, George Frederick Cooke, Charles and Fanny Kemble, and Bishop White. His "Washington Crossing the Delaware," one of his most familiarly known works, is in the Boston Museum.

"Keenly alive to the more refined phases of life and Nature,

following with instinctive truth the principles of genuine taste, he exhibits the freedom of touch and airiness of outline which belong to spontaneous emanations."— *Tuckerman, Book of the Artists.*

GROSVENOR THOMAS

(Glasgow School)

GROSVENOR THOMAS was born at Sydney, New South Wales, but at an early age was taken to England. Though he soon developed a taste for drawing, he did not begin to paint until 1886. He is altogether self-taught, yet he has gained, not only from association with the other men of the Glasgow School, but from study of the works of Corot, Daubigny, and others of the Barbizon group, as well as those of the modern Dutchmen — as the brothers Maris and others. An imitator he certainly is not; he has digested and assimilated such influences as have affected him. In all his pictures there is a delightful freedom of brush work, a sketchiness and a directness that can be sincerely praised, because they are the outcome, not of uncertainty as to what should be included in the composition, but of accurate discrimination between the details that are essential and those that would only diminish the strength of the main impression by introducing unnecessary complications. As a colorist he is reserved, but his reserve is not caused by any want of true sensitiveness; he plays with delicate modulations of color tone with extraordinary skill. Mr. Thomas is an Associate of the International Society of Sculptors, Painters, and Gravers, a member of the Royal Scottish Society of Painters in Water Colors, and a member of the Pastel Society. He has been awarded gold medals at the International Exhibition at Munich and Dresden, and his works are to be found in the National Galleries at Budapesth, Weimar, and in many public and private galleries in Great Britain, on the Continent, and in America. He was one of the early members of the Glasgow School; but for a number of years has been established in London, where he is rapidly becoming recognized as a leading painter of landscape.

ALEXANDER T. VAN LAER, A. N. A.

BORN at Auburn, N. Y., 1857. Pupil of the National Academy of Design, and of R. Swain Gifford, N. Y.; and of George Poggenbeek, in Holland. Bronze medal, Charleston Exposition, 1902. Associate of the National Academy; member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition, and also member of the International Jury of Awards.

DOUGLAS VOLK, N. A.

BORN at Pittsfield, Mass., 1856. Pupil of J. L. Gerome, Paris. He was awarded medal at World's Columbian Exposition, Chicago, 1893; Shaw Fund Purchase ($1,500), Society of American Artists, 1899; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Carnegie Prize, Society of American Artists, 1903. Member of the National Academy and the Society of American Artists.

FREDERICK J. WAUGH

BORN, Bordentown, N. J. Pupil of the Pennsylvania Academy of the Fine Arts, Philadelphia, and of the Julian Academy, Paris. Is represented in the Walker Art Gallery, Liverpool, England; the Academy of Fine Arts of Bristol, England; the Durban Art Gallery, Natal, South Africa; the Art Club, Philadelphia; Masonic Temple, Philadelphia, etc.

JULIAN ALDEN WEIR, N. A.

BORN, West Point, N. Y., 1852. Pupil of his father, Robert W. Weir, and of J. L. Gerome, Paris. Honorable mention, Salon, Paris, 1882; prize of $2,000, Competitive Prize Fund Exhibition, New York, 1886; silver medal for painting, and bronze medal for drawing, Exposition-Universelle, Paris, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; gold

medal for painting, and silver medal for engraving, Universal Exposition, St. Louis, 1904; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1905; Inness Gold Medal, National Academy, 1906. Member of the National Academy, American Water Color Society, "The Ten" American Painters, and New York Etching Club.

GEORGE WETHERBEE

BORN at Cincinnati, Ohio. Pupil of the Royal Academy at Antwerp, and the Royal Academy at London. Member of the Royal British Institute of Painters in Oil, and of the Royal Institute of Painters in Water Color, London.

MAX WEYL

BORN at Muhlen-on-the-Neckar, Germany, 1840. Came to America in 1853. Practiced watchmaking until 1878, subsequently adopting art as a profession. Self-taught. Studied in Europe, 1880. First exhibited 1883, at the National Academy, New York. He was awarded First Prize, Washington Society of Artists, 1901; Parson's Prize, Washington Society of Artists, 1904.

BELLE CADY WHITE

BORN, Chatham, N. Y., 1868. Pupil of Pratt Institute in Brooklyn. Member of the Pratt Art Club.

IRVING R. WILES, N. A.

BORN, Utica, N. Y., 1861. Pupil of his father, L. M. Wiles, William M. Chase, and Carrol Beckwith, New York, and of Carolus Duran, Paris. Third Hallgarten Prize, National Academy, New York, 1886; Thomas B. Clarke Prize, National Academy, 1889; honorable mention, Exposition-Universelle, Paris, 1889; medal, World's Columbian Exposition, Chicago, 1893; William T. Evans Prize, American Water Color Society,

1897; medal, Tennessee Centennial Exposition, Nashville, 1897; Samuel T. Shaw Prize, Society of American Artists, 1900; bronze medal, Exposition Universelle, Paris, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; First Corcoran Prize, Society of Washington Artists, 1901; gold medal, Universal Exposition, St. Louis, 1904. Member of the National Academy, American Water Color Society, and New York Water Color Club.

CARLETON WIGGINS, A. N. A.

BORN at Turners, Orange County, New York. Pupil of the National Academy and of George Inness, New York. Was awarded gold medal at a competitive Prize Fund Exhibition, New York, 1877; bronze medal at the Pan-American Exposition, Buffalo, 1901. Member of the Society of American Artists, Associate of the National Academy, member of the American Water Color Society, and of the Society of Landscape Painters.

GEORGE BACON WOOD

BORN, Philadelphia, Pa., 1832. Pupil of Pennsylvania Academy of Fine Arts, under C. Schussele. Member of Philadelphia Sketch Club and Artists' Fund Society of Philadelphia.

GENJIRO YETO

GENJIRO YETO was born in Japan, in 1867. He came to America sixteen years ago and became a pupil of the Art Students' League and of John H. Twachtman, New York. He is a member of the New York Water Color Club.

EDMOND CHARLES YON

BORN, Paris. Pupil of Lequien. Medals, Salon, Paris, 1875, third class; 1879, second class. Gold medal, Exposition Universelle, Paris, 1889. Was made Chevalier of the Legion

of Honor, 1886. Member of the Société des Artistes Français. His landscapes show keen observation and sincere interpretation. His picture "La Rafale," in the Salon of 1883, won him many eulogies from the press, and his painting "Le Pont Valentré a Cahors," was purchased by the French Government, and is now in the Gallery of the Luxembourg.

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